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ALFRED J. CALDICOTT, Conductor.
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MR. EDMUND ROGERS will give a CONCERT
at the Steinway Hall, on FRIDAY EVENING, May 16, when his sacred Cantata, THE PILGRIM'S PROGRESS, and his new humorous Cantata, JOHN GILPIN, OR, THE RIDE TO WARE, will be performed. Artists: Miss Adela Vernon, Miss Frances Hipwell, Mr. Alfred Kenningham, and Mr. Frederic Penna. Accompanist, Mr. C. T. Corke; Conductor, Mr. Edmund Rogers.

COLLEGE OF ORGANISTS.

MORTON LATHAM, Esq., M.A., Mus. Bac., will give a Lecture on May 6, at 8 p.m., at the Neumeier Hall, Hart Street, Bloomsbury, on "The Common Principles of Art, with Illustrations from Architecture, Painting, &c."
Lectures will also be given on June 3 and July 1.
Competitions for the Meadowcroft Memorial Prize (8 guineas), open to all Composers, and for an Organ Postlude (3 guineas), open to Members of the College only, are hereby announced. Particulars on application.
The Midsummer Examinations are fixed for July 8, 9, and 10, and the Annual Meeting will be held on July 29.
An Examination for the "Goss Exhibition," tenable for three years at the Royal Academy of Music, and open to Choir boys, will shortly take place.
E. H. TURPIN, Hon. Secretary.
95, Great Russell Street, Bloomsbury, W.C.

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For Oratorios, Concerts, &c., address, 14, Hanover Street, W.

MISS VINNIE BEAUMONT (Soprano).

Engaged: April 4, Leek ("Passion"); 5, Lincoln (Miscellaneous); 17, Alford (95th Psalm); 18, Rotherham (Miscellaneous); 21, Barton ("Hear my prayer"); 22, Aylsham (Miscellaneous); 23, ditto; 29, Scunthorpe ("Macbeth"); May 7, Hadleigh ("Creation"); 8, ditto ("Merry Men of Sherwood"). Several engagements booked for next season. Address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

MADAME WORRELL (Soprano), Associate of

the Royal Academy of Music. Communications respecting engagements for Oratorios, Classical, Operatic, or Ballad Concerts, to be addressed to 52, Knowle Road, Brixton Road, S.W.

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MR. EDWARD HALL (Tenor). Engaged: April

23, Acton ("Acis and Galatea"); 24, Westminster; 29, Tufnell Park ("Acis and Galatea"); 30, Sutton; May 1, Holborn Town Hall; 2, Kensington ("May Queen"); 5, Neumeyer Hall; 7, Acton; 14, Cannon Street Hotel; 29, Athenaeum; 31, Southend, &c., &c. For terms, address, 89, Windsor Road, N.

MR. A. W. HOLBERRY HAGYARD (Tenor) is

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"Has a clear voice of much compass."—*Norwood Review.*

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THE ORGANIST of one of the largest Nonconformist Places of Worship in the West of England **REQUIRES** an **ARTICLED PUPIL**, who would be thoroughly trained for the Profession. Large Organ, principal Orchestral Instruments, Violin, Piano, &c.; also, with above can be combined a thoroughly classical education, comfortable home, and plenty of exercise. Apply, M.S.P.M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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MUSICAL INTERNATIONAL COLLEGE.—President, E. J. HOPKINS, Mus. Doc. Principal, EDWIN M. LOTT. Next Local Theoretical Examination throughout the Kingdom, June 4, 1884. Practical Examinations in Instrumental and Vocal Music, conducted personally by the Principal. For particulars, apply to the Local Secretaries of the various Centres, or to the Secretary, Musical International College, 270, Cornwall Road, Notting Hill, W.

THE LONDON and PROVINCIAL CONCERT PARTY.—Miss Fraser Brunner, Madame Amy Fielding, Cecil Gordon, and J. Lander, for Oratorios and Miscellaneous Concerts. For vacant dates, terms, critiques, &c., apply S. W. Fielding, St. Martin Street, Islington, Birmingham.

TWO LEADING BOYS WANTED, for St. Edmund's, Lombard Street, City. Must be good Readers. Remuneration, £10 per annum. Apply, by letter, Mr. Tutill, 112, Greenwood Road, Dalston.

SUNDAY DUTY.—RE-ENGAGEMENT required by a Lady (Soloist, R.A.M.) experienced as Leader. Certificates and excellent testimonials. Address, R. A. M., 27, Wynne Road, Brixton, S.W.

OXFORD (New College).—CHORISTERS WANTED.—TRIAL of BOYS' VOICES on FRIDAY, June 20. For particulars apply to the Precentor, New College, Oxford.

ST. PETER'S CHURCH, Leigham Court Road, Streatham. **FOUR VACANCIES** have occurred for boys with good voices in the choir. Candidates must send name, address, and age, before Saturday, May 3, to the Sub-Choirmaster, Mr. W. S. Trollope, Elmfield, Leigham Court Road, Streatham, S.W. The School fees at any Middle Class School are paid for those boys duly elected and qualified, or other remuneration, according to ability. The trial of voices is fixed for the afternoon of Saturdays, May 3 and 10, at 2.30, at the Choir Room next the Church.

A CHOIRMASTER wishes to place his **BOY** of 10 in a **CHOIR SCHOOL**, where he would receive board and education. Alpha, Mrs. Cook's, Watchett's Farm, Frimley, Surrey.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1884.

LEOPOLD, DUKE OF ALBANY.

BORN, APRIL 7, 1853. DIED, MARCH 28, 1884.

BEYOND echoing the universal sentiment of regret for the loss which the Royal Family, the State, and society have suffered through the death of her Majesty's youngest son, we have not here specially to do with the sad event in those aspects. Nothing we could say would intensify public feeling, or give expression to it in terms more eloquent than those which have been employed by our contemporaries over and over again. Yet there still remains provocation to terms of sympathy and regret, though it may be that pity is misplaced. The workings of Providence are often a puzzle to human minds, who see only the steps and cannot discern the goal. We are told on high authority that "none of us liveth unto himself," and there is reason, after all, for believing that each of us discharges the work he has to do for others, even though, as in Prince Leopold's case, the sun go down while it is yet noon. With regard to the deceased Royal Duke, it is quite certain that he lived long enough to set a high example, and to leave behind him the fragrance of a worthy name. He was perfectly instructed as a prince, and the death of one who, in his high place, has gone through such a training may well be called a national loss.

It becomes us here particularly to dwell upon a special consideration. Prince Leopold inherited more than an average share of that love for music which is a family appanage. Resembling his father in many things—in tastes, habits of thought, and even mode of expression—he derived a love of music from both parents, and cultivated it with no ordinary zeal and success. There was good reason, indeed, for believing that, with increasing strength of body, he would take, in connection with our art, the conspicuous and most useful place once occupied by the Prince Consort, therein doing even more important work. Her Majesty's late husband exercised, beyond question, a beneficial influence upon music. Devoted to its personal cultivation, largely proficient in its practice, and sound of taste, the impress of his mind was widely felt in the right direction. We do not forget the cordial admiration he entertained for Mendelssohn, or the keen interest he took in making the works of Sebastian Bach known to English amateurs. But the Prince Consort had little leisure for the promotion of any one art. We now see, through the Queen's books and Sir Theodore Martin's "Life," what a busy man he was, and how, eager to lighten the burden of State for her Majesty, he took no inconsiderable load upon his own shoulders. With regard to three of his sons, circumstances of a like kind, if not in the same measure, have prevailed since their entry into manhood. Socially and ceremonially, the Prince of Wales discharges the manifold

duties of the Crown; the Duke of Edinburgh is a sailor, in almost constant employment, which often requires his presence in distant parts of the globe; while the Duke of Connaught is a born soldier, proud of and devoted to his profession. There remained but the Duke of Albany, and him, as it seemed, circumstances helped predilection to mould into the form of a supporter of art. Debarred from what is known as an active career, and endowed with refined and gentle tastes, it was felt that in this Prince we had on the side of music a powerful influence and a brilliant example. Even with such poor health as was given him, he did something to encourage hope that under happier conditions he would do more. Amateurs do not forget his presence on a Manchester platform for the purpose of furthering the cause of the Royal College of Music; nor are they likely, when taking a retrospect of his career, to overlook the interesting and instructive speech he made on that occasion—a speech meant to prove that neither the records of the past nor observation of the present throw discouragement upon the idea of placing England among the foremost musical nations. The Manchester utterance of Prince Leopold may have revealed to students of musical history and watchers of musical doings nothing that they did not know before, but it is the privilege of Princes, even when they are most trite, to command attention and respect for their words. Prince Leopold's speech was a manifesto in favour of music, issued from a place of influence and authority, and there is every reason to believe that it made its mark quite apart from the particular purpose the royal orator endeavoured to serve. It is sad to think that the fair promise then given of good and knightly service to art has been so quickly blasted for ever.

Death, thou art he that will not flatter princes,
That stoops not to authority.

The fiat went forth, and with it an end to hope.

All this becomes the more sad when we recall the fact that Prince Leopold's last public appearance in England was made on the platform of a village Concert-room. With the tact and amiability distinctive of his family, the Prince took upon himself the duties of a neighbour, and, when an amateur entertainment was projected in aid of some local cause, he stood ready to bear his part among the rest, emulous of his brother, the Duke of Edinburgh, on a larger stage. He sang a song to the village audience, and took his encore, with the perfect simplicity and unaffectedness that stamps the English gentleman, at the same time setting an example likely to influence smaller people as, perhaps, nothing else could. Under no more appropriate circumstances could the Prince have taken a final farewell of English life. Socially and artistically they made up a complete, suggestive, and beautiful picture, which will be a pleasant memory in years to come. Now, there only remains to hope that among the rising generation of the Royal House may be one or more in whom the spirit of the Prince Consort and the Duke of Albany survives. We cannot recall the dead, but we can indulge roseate anticipations of the living, who have their life and all its possibilities before them.

SOME RECENT MUSIC IN PARIS.

BY JOSEPH BENNETT.

THE French capital does not now hold the position of supremacy which it once so proudly filled. Yet there are times when a flash of the old vigour and enterprise attracts regard. Of one such period, brief but pregnant, I desire to speak.

On the 2nd ult. the revised version of Gounod's "Sapho" was produced at the Grand Opéra, under the composer's personal direction, and in presence of a crowded and brilliant house. The work must have been wholly new—in its stage form, at any rate—to a vast majority of those present, years having elapsed since it was last represented. With "Sapho," indeed, M. Gounod made his first essay on the lyric stage (April 16, 1851). A French critic gives a lively and characteristic account of the circumstances which led to this *début*: "Attached, as chapel-master, to the little Church of Foreign Missions, M. Gounod there composed a good deal of religious music, which attracted notice by elegant workmanship and fine feeling. M. Gounod thus lived, in peace, in the heart of the sanctuary, composing pious hymns to the glory of Heaven, when the genius of modern society, making a very gracious grimace, said to him: 'What art thou doing there, poor misguided soul? Thou seekest life, and takest the road to death. Come with me; come and sing the glorious passions of the human heart. That will be better worth thy while than striking thy breast for sins thou hast not committed.' M. Gounod, who did not wait for the invitation to be repeated, threw aside his soutane, and, following the steps of his good genius, was led straight to the Opéra." The composer of "The Redemption" would, no doubt, smile at this as the creation of a lively fancy, but it is, at any rate, founded on fact. Some say that the good genius was no other than Madame Viardot-Garcia (the *Sapho* of 1851), whose influence brought Emile Augier and Gounod into the bonds of collaboration, but I will not pursue this enquiry. Enough for the present purpose that "Sapho" was actually M. Gounod's premier effort at composition for the lyric stage. The opera attracted a good deal of attention in France, and much was written concerning it by critics and others anxiously on the look out for signs of greatness among the younger generation of composers. These received it with qualified favour, some of them praising the author generally as "a distinguished musician who has both style and elevated tendencies," and then finding fault in detail. As for the public, they are said to have received "Sapho" coldly, and it is on record that not more than nine representations were given. Strange to tell, the work obtained notice in England, very nearly stirring up a wordy war. The late Mr. Chorley—to his credit, be it said—was the first English critic to discern the talent of Gounod, and he never wearied of lauding it in the pages of the *Athenæum*. At that time some boldness was required to praise anybody who had come after Mendelssohn. Fascinated by the charm, personal and artistic, of that master, many writers of influence in the musical world would hear of nothing likely to damage his position as the idol of the hour. Consequently, when Chorley launched out in praise of Gounod, there were answers of exceeding fierceness. "We have really no patience," said one critic, "with the half-patronage, half-cold shouldering now applied to the works of a mighty genius, the extinction of whose life was the darkness of music, a darkness which twenty thousand of M. Gounod's rushlights would fail to re-illumine." It is hardly necessary to observe that this feeling was aroused, not on the question of the French composer's

absolute claims, but through fear lest their advocacy by an influential man should do harm to a master with whom sympathy was then at fever-heat. The controversy soon died down, but sprang up again when "Sapho" was produced at the Royal Italian Opera, on August 9, 1851. Then the work underwent the process of being, so to speak, flayed alive. One critic, however, curtly dismissed it as "full of pretension and empty of merit." For seven years little was heard of Gounod's first opera, but in July, 1858—the master having, meantime, gained renown—it was revived at the Grand Opéra, reduced to two acts. Now, twenty-six years later, changeful "Sapho" is before the world in four acts. Time will show whether this is to be its ultimate form.

I am not concerned to defend M. Emile Augier's libretto, though I would stand up any day on behalf of some among the poet's verses. It must be admitted that he treated the theme in rather a commonplace manner, especially when making *Phaon*, that representative of the ancient Greek *élegant*, an ordinary conspirator against the tyrant *Pittacus*, and a blundering conspirator to boot. No doubt, the libretto, in its new form, is an improvement, the story being worked out more minutely and with greater variety of interest. It is still needful, however, to shut one's eyes to the charming possibilities of the subject in order to be content with this particular treatment of it. I shall not be expected to compare the libretto of 1851 with that of 1884, and show where the one differs from the other. Enough that in the second and third acts there is a good deal of entirely new matter, both music and words, the additions being so cleverly worked into poem and score that no charge of wanting homogeneity will lie. It is understood that M. Gounod increased his full score by 600 pages, a fact indicative, at any rate, of earnest purpose, but I should not like to be called upon to decide, without fuller acquaintance, whether the new music is better than the old. Certain it is that the brilliant Parisian audience bestowed hearty applause upon many numbers belonging to the edition of '51—upon, for example, the beautiful choral effects in the first act, the charming duet for *Glycère* and *Pythias* (encored), and the impressive scene with which the heroine takes leave of life. It would, perhaps, be risky to give an opinion as to the chances of the revised work in this country. Mr. Gye was present at the performance, and formed his own idea on this matter, an idea which may or may not coincide with my own belief that he has produced operas far less worthy and much more likely to fail.

In performance, "Sapho" enjoyed all the advantages that the elaborate resources of the Grand Opéra could bestow. All the stage effects were splendid, particularly those of the first and last acts. In the first act, the temple of Jupiter stood up solid and imposing amid appropriate surroundings, and the life and movement of the crowd during the procession with which the drama opens could not have been improved upon. All conspired to present a magnificent classic picture, with which the "set" of the last act was a splendid contrast, the wild rocks whence *Sapho* throws herself into the sea standing out grimly against an angry sky, across which the setting sun threw a crimson glare. A good deal of Wagnerian breadth and grandeur distinguished this final act. The figure of the white-robed poetess, relieved against the sombre background, might have passed for that of a doomed *Walkyrie* deprived of her armour. Need it be said that the execution of the music, under M. Gounod's direction, was almost perfect? Whatever the shortcomings of our neighbours—and they have some in respect of other

musical doings—they are entitled to boast when a lyric drama is produced at the Grand Opéra, neither money nor toil being spared to reach ideal excellence. Madame Krauss gave a grand and touching representation of the title character, and Mlle. Richard was an acceptable *Glycère*, while M. Dereims (*Phaon*), M. Melchissedec (*Alcée*), and M. Gailhard (*Pythéas*) answered well for their respective parts. Mention should specially be made of the young artist (M. Phançon) who played *Pittacus*. He is, I believe, a recent addition to the strength of the company, and has, I am sure, a fine career before him if he chooses to make the best use of natural means and excellent training. The superb orchestra appeared to special advantage under M. Gounod's sympathetic direction; and a word should be added in praise of a splendid ballet, wherein the dancing of Mlle. Subra, as *Terpsichore*, evoked round after round of applause. At the close of the performance M. Gounod was cheered and cheered again by his admiring friends and countrymen, who would, perhaps, have given "one cheer more" had they known that before entering the orchestra he had conducted a long rehearsal of his "Redemption" at the Trocadéro. Concerning the performance of that Sacred Trilogy on the morrow I have next to speak.

There has lately been set on foot in Paris an association called the "Union Internationale des Compositeurs." This is a grand name, but I am not precisely sure of the exact meaning intended by those who have chosen it. Literally interpreted, it would signify that the composers of all nations, or some of them, have banded themselves together for purposes connected with their craft, but, as far as appears to an outsider like myself, the "Union" is simply a concert-giving Society founded on more or less eclectic principles. Here, however, is enough for satisfaction. It must excite pleasure in every cosmopolitan breast to see Parisian musical circles becoming catholic after so many years of the sectarianism that cannot travel beyond itself. Our excellent neighbours have an abundance of good qualities, but, in matters of art, they are apt to look down on the rest of the world. They are the Chinese of the West, occupying a Middle Kingdom surrounded by "barbarians"—a very pleasant delusion, although healthy to get away from. I regret not being able to give the reader further insight into the constitution of a Society with which, as an international one, we all have concern, but I am able to state, for English gratification generally, that the managers have decided to present, at one of the series of five concerts now in progress, an example of English music—no other than the brief introduction to Mr. Mackenzie's "Colomba." Let us all be glad thereof, and rejoice to see that our native art, represented by a leaf from a score of our most rising composer, is acknowledged in Paris. We shall do now. We are barbarians no longer. "When France is uneasy, the world takes alarm"—when France approves, all nature smiles. The first Concert of the Union Internationale was properly devoted to French art, choice falling upon Gounod's "Redemption," which, though produced eighteen months before, had never reached a public hearing in the city where its composer resides. This may seem strange, but is not. Our friends across the Channel are not given to sacred concerts, and the oratorio has never become naturalised among them as with us. It remains a foreign article, the taste for which, as proverbially for olives, has to be acquired. There could be no stronger evidence of this than was presented on the occasion of the performance, when it appeared that the "assistants" were all somewhat undecided what to do. During one of the artistic tours made in Germany by Berlioz,

he attended a performance of Bach's "Passion," and was deeply impressed by the reverent behaviour of the audience, who followed the executants book in hand, as though at a sacred function. We in England exhibit on a like occasion much of the same grave decorum, and I have been told that M. Gounod wished the "Redemption" to be given as far as possible under English conditions. Hence it was that the executants appeared in morning dress—the hour was two o'clock—instead of the regulation gala attire. By the way, there was an exception to the observance of this unwonted rule, the second bass soloist confronting the audience in all the glory of a "claw-hammer" coat and white tie, and looking particularly uncomfortable. But though the "assistants" wore morning dress in English fashion, the audience and the procedure generally remained distinctly French. Characteristic movement and chatter prevailed over the Hall. During the performance applause broke in whenever a singer achieved a "hit," and at the close of any special effort the amount of hand-shaking and mutual admiration on the orchestra had a very curious effect upon my insular eyes. In point of fact, it was hard to disabuse my mind of an impression that I was at a free and easy rehearsal. One incident wore a comic air. At the close of the first part of the oratorio the audience seemed uncertain what to do; thereupon, a servant of the establishment brought in a large board inscribed "Entr'acte," and held it up for public inspection till the message it conveyed had been mastered. M. Gounod, meanwhile, making a short speech in his customary genial and graceful style. Let me not be understood as censuring all this. Far from it. Every country has its little ways, and they are the legitimate outcome of its taste and temperament, however odd in the eyes of strangers. But should any Frenchman feel aggrieved by my remarks he can have his revenge. Let him borrow the pen of M. Max O'Rell, attend one of our oratorio performances, and make what fun he pleases of that extremely respectable, not to say solemn, function.

The arrangements for the performance of "The Redemption" went to show how novel was the occasion. There are no amateur choristers organised for such work in Paris, and the ladies and gentlemen of the chorus had, for the most part, the unmistakable air of professionals. The orchestra was, of course, easily procurable; but, of the six soloists, Madame Albani was brought from England and M. and Madame Ketten from Geneva, leaving only Madame Rosine Bloch, M. Faure, and an excellent young bass, M. Fournet, to represent Paris. It is presumable that the Union Internationale des Compositeurs will, by-and-by, possess its own special resources, and seek to develop all the means necessary for the proper rendering of great sacred works. This, at any rate, is the way to encourage composition. Here let me quote the words of M. Gaston Serpette, writing about this very performance: "The French composers who in our time have essayed Oratorio are rare. They have wanted the means of execution, and, let us add, it appeared doubtful whether this kind of music could ever naturalise itself in France. For this reason, no doubt, M. Gounod produced his work in England." I sincerely hope that the labours of the new Society will tend to remove from French music what is, however looked at, a serious reproach.

The performance had many good points, but would bear no sort of comparison with an average Festival display in England, while the poverty of effect, as compared with that produced in Birmingham, must have impressed M. Gounod by no means to the advantage of Paris. The male chorus contained

good voices, and, generally speaking, did its work well, but the sopranos were weak and of poor quality, the contraltos, as usual in France, coming last of all. With regard to the orchestra, the only critical remark invited touches the thinness and weakness of the violins. Those instruments were in number sufficient, but they lacked sonority, and their delivery of M. Gounod's extended melodies in the higher parts of the scale wanted the brilliant *timbre* to which we are accustomed in England. As for the soloists, I need say nothing about Madame Albani, whose singing in "For His love as a Father" electrified the audience. Madame Rosine Bloch did well, and with experience, would become an oratorio artist of the right kind. Her delivery of "While my watch I am keeping" was chaste in style and full of expression. M. Ketten, as the tenor reciter, appeared too self-conscious, and more bent upon effect than became the task he undertook. Nevertheless, his declamation was often good, as was that of M. Fournet, about whom, I suspect, the world will soon hear more. There remains to speak of M. Faure, and to do so in terms of highest praise. Grave, dignified, and employing a style perfect in its propriety, M. Faure was not only an ideal reciter, but an ideal interpreter of the Divine words, which he delivered with a simplicity and tenderness never excelled. This was the most conspicuous feature in the entire performance, and the one by which the *début* of "The Redemption" in Paris will most readily be remembered. And now what was the result upon the audience? I am bound to say, in reply, that M. Gounod's music held them fast. Three hours were consumed in getting through the work, but at the end of that long strain the hall contained almost as many people as at the beginning. Applause was frequent—much too frequent for noise that breaks in upon music—and it conveyed, no doubt, a high compliment, but the best tribute rendered to the composer took the form of sustained interest and even rapt attention. It is true that the critics, who listened professionally, went away and—many of them—wrote in doubtful language about their novel experience. The public took a different line. Under no obligation to find in "The Redemption" material for epigrams, they heard frankly and frankly approved. M. Gounod's "Trilogy" should now go the round of France to represent a distinctive achievement by one of her most gifted sons.

On the evening of the day which witnessed the production of "The Redemption," M. Massenet's "Manon" was played at the historic theatre in the Rue Favart. The character of this very successful opera is not unknown to my readers, since, a little while ago, I had the honour to lay before them a sketch of the story and some remarks concerning the music. After witnessing a representation of "Manon," I think higher of the work than ever. It is musicianly and something more—that is to say, dramatic, while preserving the forms and sustaining the ascendancy of the composer's art. Certain features in the libretto may, perhaps, invest the production of "Manon" in our country with risk. It would shock many minds, for example, to show them an ecclesiastic sharing a passionate love-duet in the vestibule of his church, while organ strains prelude an act of worship. But much of this could be softened down without injury to the opera as a whole, and the game would certainly pay for the candle. "Manon" is too good not to be worth taking some trouble with. The performance went on with admirable smoothness, the orchestra, in particular, giving M. Massenet's music in splendid style. Of the artists on the stage two deserve special mention—our old London acquaintance, Mdle.

Heilbron (*Manon*) and M. Talazac (*Des Grieux*). These, as representing the lovers, were well matched and satisfied the most exigent requirements. M. Talazac should be heard in London as soon as possible. He can sing and he can act—a rather rare combination among stage tenors at the present time. M. Taskin, as *Lescaut*, played with the rough force befitting that *garde du corps*, and M. Cobalet, as the "heavy father" of the drama, left really nothing to desire. All these details are, however, of secondary interest with English readers, the question for them being whether "Manon," suitably modified, will be given in this country. What does Mr. Gye say? He was present.

HANDEL'S ORCHESTRATION

By EBENEZER PROUT.

(Continued from page 196.)

THE score of "Alexander's Feast" (1736), the next work which in chronological order comes under our notice, though by no means deficient in variety of colour, contains but few effects which have not already been met with in previous works. The long opening symphony to "Bacchus' blessings are a treasure," for wind instruments only, is in extent almost unique in Handel's works. But that which chiefly distinguishes "Alexander's Feast" from most other compositions of the old master is the importance of the bassoon parts. In few other of Handel's scores do we find so large a proportion of movements which have independent parts for two bassoons. We have seen ripieno bassoon parts in "Deborah," but in that work the principal bassoons in such cases played in unison with the basses. Handel's general practice, even where the bassoons have separate parts, is to let them all play in unison; but in this comparatively short score we find at least four movements with obligato parts for two bassoons. In the chorus "Behold Darius, great and good," a charming effect is produced by these instruments doubling the first and second violins in the octave; while at the commencement of "The many rend the skies" two bassoons fill up the harmony of the strings with independent parts. But the most striking use of these instruments in this work is in the accompaniment to the second part of the song "Revenge, Timotheus cries." For the passage "Behold a ghastly band," Handel, with true musical insight, gets a sepulchral tone from his orchestra by the combination of two bassoons in unison with divided violas, a third bassoon playing in unison with the violoncelli *ripieni*, while the other violoncellos and double-basses, reinforced by the organ, *tasto solo*, sustain the bass of the harmony. The combination here is so perfect that Mozart, when he wrote his additional accompaniments to "Alexander's Feast," added nothing to it. We shall see shortly that two years later, in "Saul," Handel used the bassoons in a somewhat similar way for a special dramatic effect. We must not pass over without mention the unusual combination of two flutes and viola in the recitative "Thus long ago"—Handel had already tried the same experiment in "Scipione," though there for a few bars only.

As the Funeral Anthem, written in 1737, for the death of Queen Caroline, contains nothing on which it is needful to dwell, we next come to one of the most interesting of all the Handelian scores, that of "Saul," composed in 1738. Here for the first time we find parts for three trombones. It is a singular thing that, with the exception of "Saul," "Israel in Egypt," and one movement in "Samson," Handel never appears to have made use of the trombones at all. Why, after showing so thorough a knowledge of their proper employment as is to be found in these scores, Handel

should have discarded the instruments throughout the rest of his life is a question which it is probably impossible to answer. But a suggestion has occurred to me, which I throw out merely as a hint. In "Samson" we find trombones in unison with the violins in the Dead March, but they are to be seen nowhere else in the score of the oratorio. We know that Bach, writing at the same period, frequently uses trombones to play in unison with the alto, tenor, and bass voices in his choruses. We find the same thing half a century later in some of Mozart's masses. It is just possible, though I do not assert it in the absence of evidence on the subject, that Handel used the trombones in the same manner, and that he only wrote out the parts in full when they were *obligato*, or different from the voice parts. Such a hypothesis is at least not inconsistent with the composer's practice, as we have seen from his treatment of the bassoons; and, as we know that trombones were employed in "Samson," it appears scarcely probable that the instruments should have nothing to do all through the oratorio except to play a few bars in the Dead March. Is it likely that, after discovering such fine effects for the instruments as are to be found in the scores I have named, Handel, who throughout his whole career aimed at richness and fullness in his orchestra, would have abandoned their use? On the other hand, as he generally conducted the performances of his oratorios himself, nothing would have been easier than for him to furnish each of the trombone players with a copy of a chorus part, alto, tenor, or bass, and to tell them in which movements to play and in which to be silent. There is yet another hypothesis. Both in "Saul" and "Israel in Egypt" the trombones are not written in the score with the other instruments, but noted on separate sheets at the end of the volume. It is quite possible that other oratorios had trombone parts noted in the same way; and that, being on loose sheets, only those of "Saul" and "Israel" happen to have been preserved. This, of course, is mere conjecture; but I confess that to myself it seems at least as probable as that Handel should have used trombones nowhere except in the works I have named.

To come back to the score of "Saul," it is worth noticing that here, and also in "Israel," the low C is frequently written in the bass trombone part. There must therefore in Handel's time have been a bass trombone in F, as the note in question is not to be obtained from the ordinary trombone in G. The trombone in F is now very seldom used, though I believe that one of our best orchestral players, Mr. Samuel Millar, has one. Gluck in his "Alceste" and Weber in the overture to "Der Freischütz" have used the low C; and in general when the latter work is performed the note is transposed an octave higher.

In the overture, or rather Sinfonia, to "Saul," which is in four movements, we find much richness of orchestral effect. The first movement abounds in contrasts of wind (oboes and bassoons) and strings; in the following *largo* we have not only similar contrasts, but duet passages for solo violin and solo oboe, accompanied by the organ, cembalo, and *teorba*. The third movement is a regular organ concerto, with the organ part written out on two staves. The opening chorus, "How excellent Thy name," is brilliantly scored for the full orchestra. Here, besides the usual contrasts of strings and reeds, we find full harmony for the brass alone (p. 23, &c.), the combination of oboes and trombones (p. 26), the chorus accompanied by all the wood, three trombones, and organ (p. 29), and other effects too numerous to mention. Of the treatment of the organ I shall speak

presently. The chorus "Welcome, welcome, mighty King," and the symphony which precedes it, are remarkable for the employment of the "Carillons," the instrument now known as the "Glockenspiel," which Mozart has employed in "Die Zauberflöte." Excepting in a late version of the chorus "Happy we" of "Acis and Galatea," which is printed in the appendix to the German Handel Society's edition of that work, I have not found this instrument in any other of Handel's scores. I have been unable to find in any work to which I have referred details as to the compass, &c., of the carillons. I must therefore content myself with noting the curious fact that both here and in "Acis" Handel has written the part a fourth higher than the notes intended to be sounded, the carillons being in F while the key of the piece is C. The air "Sin not, O King," must be noticed for the beauty of its bassoon parts; the instruments here (as in "O beautiful Queen" from "Esther," noticed in my last article) doubling the violins with charming effect. A novel combination will be seen in the solo "As great Jehovah lives." Here, while the violins have independent moving parts, the melody for the bass voice is doubled in the unison by the bassoons, and in the octave above by the violas—so far as my memory serves me, quite a new effect. The Sinfonia on p. 151 must be mentioned for the fullness of the harmony in the opening, which is scored for three violins (the first and second being doubled by the oboes), violas, two bassoons (the first *obligato* and the second doubling the basses), three trombones, violoncellos and basses, and organ; the harmony is mostly in eight real parts. The second movement of the same symphony is another organ concerto, and is remarkable for the indication at the commencement "*senza organo il.*," which proves that here, as in other cases already seen, two organs were used. We find "*organi*" in the plural again in the Dead March.

In the scene between Saul and the Witch of Endor, which opens the third part of the oratorio, some very dramatic effects of instrumentation are to be found. The Witch's air, "Infernal spirits," is quite modern in its orchestration. Here will be seen sustained harmony in three parts for oboes and bassoons against staccato passages, mostly in unison, for the strings. At the close of the air, to the words "Let the prophet Samuel rise," a striking effect is obtained by the doubling of the voice part in unison and octaves by all the oboes and bassoons, while the harmony is given to the strings. I mentioned, in speaking of "Alexander's Feast," the use of the bassoons in "Behold a ghastly band." The same instruments are employed in this scene (here without the violas) to depict the rising of the ghost of Samuel, just as Meyerbeer, nearly a century later, used them in the scene of the resurrection of the nuns in "Robert le Diable." The short symphony (p. 200 of the score) representing the battle on Mount Gilboa, not only gives us the alternation of the three orchestral masses, strings, reeds, and brass, but it furnishes the only example I have found in Handel of complete phrases of full harmony for trumpets and trombones alone.

There is still another respect in which the score of "Saul" is of especial importance in its relation to our subject: it is the only one from which we can obtain definite information as to Handel's manner of treating the organ in his oratorios. It was not his custom to indicate in his manuscripts the employment of the instrument excepting in important passages or solos. He generally himself presided at the organ at the performances of his works, and it was therefore unnecessary for him to write directions for his own guidance. But, fortunately for us, the copy of "Saul" from which he conducted contains

in pencil full indications as to the organ part throughout the whole. Dr. Chrysander, who in the first volume of his "Jahrbücher für Musikalische Wissenschaft" has devoted a long article to an analysis of this organ part, considers that the pencil notes were hurriedly written by the composer for use at a performance when he was unexpectedly absent. If this be so, and it appears highly probable, it may be further inferred that Handel's method of treating the organ differed from that usually adopted; because the filling up of the harmonies on the organ or harpsichord from a score or a figured bass was so generally practised that otherwise any competent musician would have required no special directions. Be this as it may, we have in this work minute instructions as to the way in which Handel intended the organ to be used. It would occupy far too much space to enter into details; for these I must refer my readers to Dr. Chrysander's very interesting article; all I can do here is to summarise the results.

We find that Handel in his choruses used the organ in full harmony with the voices, excepting in fugal passages, where he directs that the voice parts are to be played as they stand in the score. The obvious inference is that in other places, where "organo pieno" is marked, full chords were to be taken; for, if bare four-part harmony was employed throughout, there would have been no occasion to specify it in the fugal movements. But even in the choruses Handel does not always use the organ in harmony continuously. In "Along the monster atheist stroke" and "The youth inspired," the organ simply doubles the bass part in the unison and octave, "tasto solo." In "Envy, eldest-born of hell," the organ plays the ground-bass in octaves throughout the first part, the effect of full chords on the instrument being held in reserve till the great burst at "Hide thee in the blackest night." From the resumption of the ground-bass to the end of the number we see again "tasto solo e lottava, forte." In the symphonies of the choruses, again (e.g., in "How excellent Thy name" and "Gird on thy sword"), the organ simply doubles the bass part, full chords not being used till the voices enter.

With regard to the accompaniment of the solos, we learn from this score a most important fact. In not one single song throughout the whole oratorio is the organ used to fill up the harmony. In some cases the bass ("tasto solo") reinforces the violoncellos and double-basses; but the large majority of the airs are expressly marked by the composer "senza organo." Nay, further, in the chorus "O fatal day," the use of the organ is directed; but though the instrument is already in use, as soon as the incidental solos which occur in the number commence we find on each occasion "senza organo." That Handel exceptionally used the organ in his songs we have already seen; but this score makes it abundantly evident that the harmonies (which nobody supposes were left empty) were to be filled up on the harpsichord, and not on the organ. Those who maintain, as some persist in doing, that Handel generally accompanied his songs on the organ must prove, to establish their point, that "Saul" was in this respect differently treated from all the other of the composer's oratorios; and of this there is not a particle of evidence.

"Israel in Egypt," the oratorio which immediately followed "Saul" in the date of its composition, also presents many features of interest in its scoring. Some of these are similar in character to those already noticed in speaking of other works; I shall therefore content myself with noting a few of the most striking. One of these is the highly dramatic employment of the roll of the drums in "But the waters

overwhelmed their enemies," to which I incidentally referred in speaking of the storm music in "Riccardo." Another unusual point in the scoring is the giving the two upper parts of the accompaniment to two oboes throughout the song "Thou didst blow with thy wind." Did Handel intend a kind of musical pun here, in thus illustrating the words? The lower part in this number is given to violas, violoncellos, and bassoons in unison, reinforced by the organ—evidently "tasto solo" as we find it in the score of "Saul"—while the double-basses in the opening symphony have a simplification of the semiquaver figure of the violoncellos. It must also be noted that in "He spake the word" two organs are indicated, one to accompany each choir in the double chorus. But the most important point in the orchestration of this oratorio is the use of the trombones. It is very singular that the trombone parts were published for the first time in the German Handel Society's edition in 1863. In this work they are used even more freely than in "Saul." We find them not only in the choruses accompanied by the full orchestra—such as "He gave them hailstones," "Moses and the children of Israel," "I will sing unto the Lord," and "Thy right hand, O Lord"—but in "He spake the word," "He smote all the first-born," and in several of the fugues—"Egypt was glad," "And I will exalt him," "Thou sentest forth thy wrath," and "The earth swallowed them." In "I will sing unto the Lord" the *canto fermo* with which the chorus commences is accompanied by the trombones in unison, the same instruments reinforcing the theme on each subsequent re-appearance. In "He spake the word," which, it will be remembered, is in the key of B flat, the trombone parts, curiously enough, are written without any key-signature, and the flats noted as accidentals throughout. A fine effect is obtained in "He smote all the first-born" by staccato chords for the trombones, both at the commencement with the strings and at the well-known passage, near the close, of detached chords for the chorus "He smote the chief of all their strength." In the fugues the first and second trombones usually play in unison with the alto and tenor voices, the third trombone either with the bass voice or (not infrequently) in the octave below. It is worth noting that in no case are the trombones used in the first exposition of a fugue; they are always held in reserve for the later developments.

Though one of Handel's shortest works, the "Ode for St. Cecilia's Day" (1739) contains more than one point in the orchestration deserving mention. In the recitative following the overture we find not only five string parts—the violoncellos and double-basses being distinct—but independent iterated chords for oboes and bassoons, against moving semiquavers for the strings—quite an anticipation of the modern style of scoring. The once famous song "What passion cannot music raise and quell" contains one of Handel's most beautiful and expressive obbligati for the violoncello. In the air and chorus "The trumpet's loud clangour" we find the drums used as solo instruments—a rare thing with Handel. In the air "The soft complaining flute" will be seen the combination of one flute with all the violins in unison *con sordini*, also duet passages for the flute and lute, and the accompaniment of the voice by the flute, lute, and organ. It is worth noting that when in his oratorios Handel uses the flute, he frequently substitutes the organ for the harpsichord as the accompanying instrument—as, for instance, in "Tears such as tender fathers shed" in "Deborah." No doubt he felt the affinity between the flute tone and that of the flute stops of the organ. In the "Ode for St. Cecilia's Day" we also find a beautiful organ obbligato to the

song "But oh! what art can teach." It is very seldom Handel gives any directions for registering; in the present case he has specially marked "Organ Diapasons."

In the opening recitatives of "L'Allegro" (1740) will be seen a striking instance of Handel's judicious use of orchestral contrasts. The work commences with the setting of the first lines of Milton's "L'Allegro," "Hence, loathed melancholy," &c., which is accompanied throughout by violoncellos in two parts and double-basses, the violoncello parts being doubled by the first and second bassoons. The following recitative, "Hence, vain deluding joys!" (the opening of "Il Penseroso") has also a three-part accompaniment, but Handel uses now the two violins and violas, without any basses or wind instruments. The contrast of tone is as strong as the means employed to produce it are simple. The well-known air "Sweet Bird," which, though by no means one of Handel's best songs, is, from its showy character, still occasionally heard in our concert rooms, has a flute obbligato of an unusually florid character; while the hunting song for bass, "Mirth, admit me of thy crew," has an appropriate horn obbligato, the only other one I have found in Handel's works besides that of "Va tacito e nascosto" in "Giulio Cesare," mentioned in my third article. In the air "Oft on a plat" the violoncellos and double-basses are used *pizzicato*, to imitate the curfew. A very beautiful effect is obtained in the lovely song "Hide me from day's garish eye" by accompanying the voice throughout the greater part of the number only by violins and violas; excepting in a symphony of four bars all the bass instruments are silent till the passage "Then as I wake sweet music breathe." One more point must be noticed in this score. At the beginning of the chorus "There let the pealing organ blow" the bass line is marked "Bassi, Contrafagotto e Organo." This is, I believe, the only instance of the employment of the contrafagotto by Handel. It is known that the instrument at that date was very imperfect; and it appears a probable conjecture that Handel experimented with it here, and, not being satisfied with the result, did not use it again.

It is a very curious thing that Handel's most celebrated work, the "Messiah" (1741), should be one of the least interesting of all his scores from the point of view of the instrumentation. The work is not yet published in the German edition, and I am therefore unable to say whether the conducting score will show any important additions in the orchestra; but I have carefully examined the lithographed fac-simile of the composer's autograph, and find that, with the exception of the trumpet obbligato in "The trumpet shall sound," not a single air in the work contains any indication of parts for wind instruments. Even the oboes, so frequently used in other works, are only to be found in the chorus "Their sound is gone out," which was a later addition. Is it possible that the composer, who, it is known, felt very deeply the solemn character of the words he was setting, purposely abstained from anything like brilliance in his orchestra, in order not to distract his hearers from the sacredness of the subject? Perhaps he may have felt that the utmost simplicity of treatment was here the most appropriate. The only point to notice in the orchestration of the "Messiah" is the treatment of the trumpets. In "Glory to God" they are marked "Da lontano, e un poco piano"—i.e., from a distance, and rather soft—a direction, it may be observed, which is never attended to in performance; while in both the "Hallelujah" and "Worthy is the Lamb" the upper D is written for the first trumpet, a note frequently to be found in Bach's scores, but rare with Handel.

A novel feature in "Samson," the work which immediately followed the "Messiah," is that the score contains almost throughout the indications "con ripieni" and "senza ripieni" in the string parts. These are probably given on the authority of the conducting score; and we see from an examination of them that the whole mass of the strings was never used in the accompaniment of the solo voice, and only exceptionally even in the symphonies of the songs, as for example in the interludes of "Honour and arms," where Handel, for dramatic purposes, requires unusual force. The larger number of the airs bear the direction "senza ripieni per tutto"—i.e., without the ripieni throughout. The alternations of the whole and partial strength of the strings in the well known overture are worth noticing. It will be remembered that the introduction consists of two parts, each of which is repeated. Curiously enough, Handel does not begin with his whole force; the first part of the introduction is marked to be played the first time without and the second time with the ripieni; on the other hand, the second part, beginning with the dominant, is to be played with the ripieni both times. The short Adagio which follows is "senza ripieni," as also the commencement of the fugue; the ripieni entering when the basses have the subject, and the rest of the fugue being for the whole force. In the Minuet all the *piano* passages are without and all the *forte* with the ripieni. This single example will show how much variety Handel obtained in his treatment even of the stringed orchestra. Similar indications as to the use of the ripieni are to be found in the scores of "Hercules," "Solomon," and "Susanna," and it appears probable that other works were treated in the same way, though the directions may not have been always written down in the scores.

The overture to "Samson" is further interesting from the independence of the wind parts (oboes and horns) in some passages of the fugue. Just before the close, after the two bars *piano*, the subject is given out for the last time by all the strings in unison and octaves, with full harmony above for the wind; while in the final close (Adagio) the first and second oboes double the violins in the lower octave. The horn parts of the minuet, especially in the middle section, also deserve mention.

Like "The Messiah," "Samson" has no indication of oboes being used in any one of the airs, though they are employed in all the choruses without exception. On the other hand, we find important parts for two bassoons in "Glorious hero"; and in "Thus when the sun" the bassoons and violoncellos double the violas in some passages, the bass of the harmony being assigned to the double-basses, strengthened doubtless by the harpsichord. In the air "Ye sons of Israel now lament" a beautiful effect is obtained by the alternation of the strings with the organ solo in the accompaniment.

One of the most valuable features of the German Handel Society's edition of "Samson" is the rescored version which it contains of the Dead March in "Saul." Handel originally wrote for the oratorio the Dead March in D, which is still usually performed when the work is given, and which, as I have already mentioned, contains parts for trombones; but he subsequently replaced it by the more favourite march from "Saul," which he transposed into D, and rescored, substituting horns in D for the trombones. Dr. Chrysander in the new edition has marked the parts "Corno I." (e Tromba I.) "Corno II." (e Tromba II.). The brackets show that the words are an addition of the editor's; but with the highest respect for his unequalled knowledge of Handel, I cannot but think that he is here in error. The march is intended to be

soft throughout, this we know from "Saul"; and Dr. Chrysander, in his article already referred to, in speaking of that oratorio, has specially mentioned this point, and protested against the caricature of the march by the introduction of a *fortissimo*. But if in the present instance the trumpets double the horns in the octave above, the parts lying throughout in the upper register of the instruments, and twice reaching the high D, the quiet and solemn character of the music is absolutely destroyed. With all deference, therefore, to Dr. Chrysander, I am compelled to differ from him altogether as to the use of the trumpets in this piece.

The contrasts of colour in this later version of the Dead March are worth noting. The first eight bars are given to strings, horns, and drums, without the organ; the next eight to two flutes and organ only, with a single note for the drum on the fourth beat of each bar. The organ part is here written out in full on two staves, instead of there being, as in "Saul," merely a general indication of its employment; moreover, the chords are taken in a different position. At the seventeenth bar we have again strings, horns, and drums: at the twenty-first a *tutti*, the organ and flutes doubling the violins in the upper octave. The flutes and organ are used for four bars at bar twenty-five; and the last four bars are again *tutti*. It would be difficult within the space of thirty-two bars to obtain more contrast with so few instruments.

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

NO. XIV.—MEYERBEER (continued from page 199).

THE production of "Le Prophète" took place, as usual with Meyerbeer's works, only after many delays. Fétis tells us that the opera was several times announced under different names, and the fact is characteristic of Meyerbeer's fastidiousness—a quality which, as it seems to us, sprang from excessive timidity. The master had a perfect horror of adverse criticism, and trembled before the most insignificant scribbler in a public print. Hence the extreme precautions under which his works were brought out. The whole situation had to be surveyed with "anxious polycoscopy" lest an open joint somewhere should let in the arrow of censure. It is only right to add that the final cause of delay as regards "Le Prophète" was independent of Meyerbeer, and had more to do with the Paris mob, who, in February, 1848, transformed King Louis Philippe into plain Mr. John Smith and sent him post haste to England. This amounted to an artistic as well as political upset. It disorganised the Opéra especially, and only after a year had passed did the director and composer think it wise or find it convenient to produce the new work at the Théâtre de la Nation, as the erstwhile Académie Royale was then called.

It is interesting, at this distance of time, to read the criticisms which the French and other journals poured forth anent "Le Prophète," and to gather from them, not so much definite impressions concerning the work, as an idea of the light in which Meyerbeer was generally regarded. We are able to see, through a perfect blaze of eulogy, that the composer's method was accepted with a certain amount of reservation, sometimes of openly qualifying remark. The impression made by Meyerbeer's elaborate musical structures and grandiose effects seems to have been much like that of the charge of the Light Brigade upon the French general who exclaimed, looking at the wild ride, "C'est magnifique, mais c'est pas la guerre." Thus, a writer in a journal devoted to Meyerbeer, said: "Greatly as the productions of

this composer must be admired, his followers not possessing his genius will, it is to be feared, rather injure than forward the advancement of pure musical taste. The peculiarities of his style, indeed, are such as will readily be resorted to for reasons far different from those by which he was actuated; for, in finding the possibility of substituting noise for melody, and startling contrast and effect for merely scientific combinations, many a composer who would otherwise have lived unerring may be induced to offer his meagre and trashy productions to the world." The veiled indictment to be detected in the foregoing words may be seen also in the recondite observations of Fétis, who describes "Le Prophète" as the fruit of an alliance between imagination and reason, not imagination and sensibility, from which union sprang the great duet in "Les Huguenots." M. Scudo witnesses to a similar purport in a passage which the reader will thank us for translating:—

"Of a penetrating spirit, full of sagacity and depth, M. Meyerbeer shares neither the advantages nor the infirmities of those spontaneous natures which shine like the light, lavishing, without restriction or thought of the morrow, the perfume of their youth and inheritance. A philosopher and thinker, he elaborates ideas slowly and under the eye of reason, and when he opens to himself the doors of life he is almost sure of making glorious progress. M. Meyerbeer leaves nothing to chance; he foresees all that it is possible to foresee; he learnedly combines all his effects, determining the faintest shades. His scores are full of explanatory remarks and ingenious observations, which show the pre-occupation of his spirit and his profound knowledge of dramatic strategy.

... One might, doubtless, desire a little more variety and spontaneity in the music of 'Le Prophète'; the changelessly sombre character of the subject sometimes wearying the attention. We find there piquant and ingenious combinations, and mixtures of tone-colours the effect of which appears to us more curious than dramatic. It is a dangerous slope which leads to research for strange harmonies and multiplied modulations; and, when one does not possess the science and profundity of M. Meyerbeer, the method of instrumentation which his example authorises produces the music of M. Verdi, and worse still."

The evidence we have quoted above is that of Meyerbeer's enthusiastic friends. They could neither help seeing, nor refrain from stating, that the master was a kind of musical strategist and tactician, who, like Carnot or Von Moltke, "organised victory" with infinite care and forethought, and by means of the most daring and dazzling combinations. "Le Prophète," more, perhaps, than "Robert" or "Les Huguenots," illustrated this view of Meyerbeer's musical character. Hence the expression of a feeling in critical circles that admiration was not untempered by reservation of entire approval.

M. Scudo tells us that the first performance of "Le Prophète" left a good deal to desire, although Viardot, Castellan, Roger, Levasseur, and Gueymard took part in it. Madame Viardot, however, seems to have satisfied the composer by her *Fides*, which drew from Meyerbeer the subjoined eloquent letter:

"My dear Pauline,—Forgive me if I do not come to-day to express my admiration and gratitude. But I am indisposed, and feel the want of a few hours' rest; besides, what could I say in comparison to that which the tears and the enthusiasm of two thousand persons yesterday proclaimed of your admirable creation. I ceased for an instant to remember that I was the author of the work; you had transformed me into a breathless and excited auditor of your impassioned and truthful accents. Adieu.—MEYERBEER."

With the public the success of "Le Prophète" was complete. According to the *Débats*, the average nightly receipts for the first twenty-five performances were 10,000 francs. Yet even so great good fortune could not keep the Opéra open, although its subsidy, under a decree of the National Assembly, was 170,000 francs. The establishment lay under a load of debt, which crushed the life out of it, and on the 15th of July, three months after the production of Meyerbeer's work, its doors were closed. The house opened again in the autumn, but may be said only to have lingered on till June, 1853, when the Emperor Napoleon decreed: "From July 1 next, the Opéra will be under the Imperial Civil List, and placed to that end within the functions of the Minister of our House." Then the great establishment had peace.

Before passing altogether from "Le Prophète," let us quote an anecdote told of Meyerbeer in M. Charles de Boigne's "Petits Mémoires de l'Opéra." The composer being slow to write the ballet music, one of the two directors then reigning hit upon a shrewd method of spurring him on:—

D. Master, have you written the music for the divertissement?

M. Not yet.

D. So much the better.

M. Why so much the better?

D. Because I want you to let me get it from a certain composer.

M. Sir! Sir!!

D. Don't be angry, master. You know I have faith in your genius. At the Opéra I know only "Robert" and "Les Huguenots"; success is yours alone; "La Juive" is an accident, but—but—

M. I can't write ballet music! be frank.

D. You have never taken the trouble.

M. And the act of the Nuns?

D. Admirable; but the dance airs in "Les Huguenots"?

M. I don't like them any more than you do; as for the divertissement of "Le Prophète," I will try to satisfy you; let me see what I can do; if I succeed, you shall ask me for the music of your first ballet.

The composer straightway went home to work, and the director's end was gained.

Meyerbeer returned to his post in Berlin after the production of this third French opera, and resumed what may be called his official labours. Amongst other things he wrote the "Bayerischer Schüßgen Marsch," a cantata for four male voices and chorus, accompanied by brass instruments, words by King Louis of Bavaria. An ode to the sculptor, Rauch, suggested by the unveiling of Frederick the Great's monument, also belongs to this period. It is a work of considerable dimensions, for solo, chorus, and orchestra, and was first performed at the Royal Academy of Fine Arts, June 4, 1851. In this year, moreover, Meyerbeer produced a Festival Hymn, *alla capella*, for four voices and chorus, in celebration of the King of Prussia's silver wedding. Meanwhile, he was pestered by attacks of a peculiarly irritating nature. An organ of "sweetness and light," combined with Christian zeal, the *Preussische Zeitung*, issued a series of articles in which the master was accused of bringing Christianity into contempt by acts of malice aforethought. A correspondent of the *Musical World*, writing from Berlin at the time, described the nature of this onslaught as follows:—

"The basis of the argument is that Meyerbeer is a Jew, and, in his operas, has frequently employed church music as a means of effect, such as the organ passage in 'Robert' and the Lutheran hymn of Marcel in the 'Huguenots.' But all his previous offences sink into insignificance compared with the

still more extensive employment of similar means in 'Le Prophète.' There a solemn rite of the church, a coronation, is desecrated by the consecration of an impostor with all the pomp of priestly processions, incense, and anthems. In this spirit the whole of the composer's last opera is criticised; no merit as a work of art redeems it; it is an insidious design against the Christian faith for the purpose, it must be inferred, of propagating Judaism. The public must, therefore, beware how they listen to music; the most inspiring and glorious strains of harmony are snares for the soul if the composer is a Jew. This is a new principle in criticism and deserves to be noticed, because finding readers and approvers among a people who represent themselves as the sole possessors of the gift of clear and philosophical appreciation of art in all its manifestations and a universality of knowledge that makes prejudice in them impossible."

It does not appear that Meyerbeer took any public notice of these scandalous attacks; but one is tempted to ask now whether Richard Wagner, who borrowed so much, read these articles and then conceived the idea which came forth in the savage form of "Judaism in Music."

In 1851 Meyerbeer's health began to give way under the strain which his extremely anxious, not to say "worrying," nature imposed upon it. A constitution of iron was required to carry him safely through the crisis of producing a grand opera. The mere labour of composition, according to his method of writing and re-writing, then rejecting and writing again, must have been sufficiently severe; but this was ease compared to the agony which set in with rehearsal. "The rehearsals, which he superintended with a care unknown to other composers," says Fétis, "and the new pieces which he wrote rapidly while the work was under study, caused him great fatigue. To see his exquisite politeness towards the artists on the stage and in the orchestra, one could not imagine the pain and impatience in his soul when faults of execution missed the effect he intended and had resolved at any price to obtain. This acted in a painful manner upon his nervous system." Not less hard to bear were the assaults of criticism, to which, as we have before pointed out, the master was peculiarly susceptible. Meyerbeer never had sufficient confidence in himself to disregard the opinions of others, and he suffered torments in questioning whether he might not have done better and avoided the censure that gave him pain. Experiences of this kind eventually tell upon a sensitive organisation, and at the date above-named the master ceased work and went to Spa, which became afterwards his favourite resort. There he would avoid all company, taking long and solitary walks, or riding on an ass, or shutting himself up in his apartments, and following implicitly the advice of his physicians. Spa has been described as a "pretty miniature of a watering-place, embosomed among gentle heights whose tops are capped with the sun as a shining head-dress, whose sides are robed with wealthy trees, and at whose feet are tiny rivulets sparkling and singing as they flow, and bearing tribute from the treasury of springs and fountains in the hills that are their birth-place to feed the larger streams in which they live, but to be lost." In 1851 the demon of gambling disfigured this Eden, but Meyerbeer, though in Spa, was not of it, from a society point of view. He went there to gain health, and found, we may well believe, many a happy inspiration during his lonely rambles about the pretty hills and valleys. It is needless to say that the eyes of the world followed him whithersoever he went, eagerly watching for some sign of the production of "L'Africaine," an opera long since

completed. But no sign was forthcoming. The master had set his heart upon Sophie Cruvelli as *Selika*, and the director of the Opéra, it is said, would then have nothing to do with that somewhat erratic artist. Other obstacles stood in the way, and so the desk containing "L'Africaine" was stedfastly kept locked. All this time the world did not dream that the Meyerbeer of the grand stage and mighty ensembles was preparing to invade the smaller domain of Auber and Adolphe Adam. This, however, turned out to be the case, and in due time "L'Etoile du Nord" was announced at the Opéra Comique.

Meyerbeer, in this case, "flattered the Volscians" to some tune, and there was dire commotion among French musicians, who naturally looked upon the Opéra Comique as their own peculiar inheritance. They had grown accustomed to the cosmopolitanism of the Grand Opéra, where the genius that is above geography, physical or political, was always welcome. But the Opéra Comique—the home of Grétry and Méhul, of Boïeldieu and Hérold—what did the Berlin Capellmeister in such a place! Extraordinary heart-burnings followed, and it was suddenly discovered that Meyerbeer stood in the way of native talent. He was accused of intrigue all round. If an opera was rejected, Meyerbeer influenced the director; if it was delayed, Meyerbeer had a hand in it; if it failed, Meyerbeer had conspired to bring about the result. But the poor Frenchmen had one source of consolation. They knew perfectly well that Meyerbeer would fail on the limited stage in the Rue Favart. They said, "To obtain success there it is necessary to have qualities more refined, elegant, and *spirituelle* than passionate—qualities which do not appear to belong to Meyerbeer's talent, the proper domain of which is dramatic expression." With such words as these the French composers comforted one another, and awaited the realisation of their hopes. But they waited in vain. "L'Etoile du Nord"—into which was incorporated some half-dozen numbers from the Berlin opera "Ein Feldlager"—saw the light on February 16, 1854, and found instant acceptance at the hands of a public who really did not much care about the traditions so prized by critics and connoisseurs. In this case the public broke right away from the guidance of the press. "'L'Etoile du Nord' is not an opera at all," said some critics; while others apostrophised the composer thus: "Yes, dear and glorious master, one must admire you, but ought not to imitate you. You are a great dramatic composer, a powerful individuality, but the way to which you have committed yourself is not a road that leads to Paradise. Do you know who will be your artistic children, if you leave any? The Richard Wagners and their emulators. . . . Let us re-assure ourselves about the future. Monsigny, Grétry, Dalayrac, Méhul, Boïeldieu, Hérold, Auber—O you charming masters, facile and moving musicians, who have made France illustrious, do not fear the great magician who has just suddenly invaded your modest domain. He will not make us forget you. This powerful constructor of ensembles, who piles Pelion upon Ossa in order to scale heaven, resembles you more than you believe in that of his work which will live. . . . As for 'L'Etoile du Nord,' posterity will not place it in the same rank with your beautiful masterpieces, because, in the hierarchy of the creations of the human spirit, the Last Judgment is below the Transfiguration." Jules Janin, not being a musical critic, took a different view of Meyerbeer's comic opera. Having witnessed the first performance, he rushed home and wrote: "We have come from the Opéra Comique, where M. Meyerbeer has just brought out his new *chef d'œuvre* 'L'Etoile du Nord' (drama by M. Scribe),

and without fear of being contradicted by the learned and competent critic who will render an account of it in these columns, we venture to assert that the illustrious master has deserved and obtained universal praise. In the new style of music which M. Meyerbeer has created by his genius and subdued by his talent, 'L'Etoile du Nord' is a puissant work, superior and charming in every respect. Never, perhaps, in so short a space (a comic opera in three acts) has M. Meyerbeer scattered airs, duets, and *morceaux d'ensemble* with so prodigal a hand." M. Janin wrote this with impunity, and might have written a great deal more in the same strain without abating the soreness of his musical compatriots, who would not allow that any good could come to the Salle Favart from the universal Nazareth outside France.

"L'Etoile du Nord" soon travelled to Germany, being produced in Dresden in 1855, where it had an immense success, and brought to the composer the ribbon of the Royal Albert Order. It was also played at Liège about the same time. In 1855, also, "L'Etoile du Nord" appeared in an Italian dress at Covent Garden Theatre, the prospectus of the season having stated that "M. Meyerbeer has composed, expressly for the Royal Italian Opera, on poetry written expressly by M. Scribe, entirely new recitatives, and has added three pieces to the original score." Meyerbeer undertook to supervise the London performance of his work, and reached town on purpose at the end of June, after an absence of twenty-three years. He came to be "lionised" in true English fashion, as to which let us quote from a contemporary journal (*Musical World*, July 7):—

"Judging from the manner in which he is *fêted* and received in all quarters, the composer of 'The Huguenots' will not find cause to regret his visit to the metropolis of Great Britain. In all places, high and low, where music is loved, Meyerbeer is honoured. From the palaces of princes, ministers, and ambassadors to the concert-rooms of Exeter and St. Martin's Halls, there is a general demand for his society. He must eat every one's dinner and attend every one's concert; so that, what with his daily occupations at the theatre during rehearsals and his numerous engagements, morning and evening, Meyerbeer must have his hands full and very few minutes to spare. Nevertheless, at 7 a.m., day after day, those who get up soon enough, and have the wish, may see the celebrated musician taking his 'constitutional' walk in Hyde Park some hours before breakfast. It is at this early period of the day that he composes, like Auber on horseback in the Champs Elysées and Spohr in his garden at Hesse-Cassel."

Among the dinners Meyerbeer had to eat was a Royal one at Buckingham Palace, and among the concerts he had to attend was one given under the auspices of the Musical Union, at which what Mr. Ella rather infelicitously described as his "imposing presence" unsettled the performers. But no honours turned the master from his work, and in due course the Italian "Stella del Nord" was produced, with Bosio, Rudersdorff, Gardoni, Lablache, Tagliafico, and Formes in the cast. It achieved an immense success, and then Meyerbeer, perfectly content, rushed away to Spa for the purpose of recruiting his exhausted energies.

Delighted with his success in comic opera, Meyerbeer resolved to follow it up. Hence the production, in 1859, of "Le Pardon de Ploermel," known in England as "Dinorah." Meanwhile, however, other subjects had a share in his thoughts, particularly one about which such biographies of the master as are available to English readers say but little.

It has often been remarked that Meyerbeer had no very exalted notions of an operatic subject; preferring bustling, blatant, and sometimes vulgar historic scenes, more or less travestied by Scribe, to those of a refined and classic nature. In this respect some injustice has been done to the composer. As a matter of fact, he was always prospecting for a truly noble subject. "Hero and Leander" at one time attracted him; so did the "Orestes" of Æschylus; while of "Faust" he thought seriously, having been designated by Goethe as the musician of that great drama. But all this coquetting came to nothing. The case was somewhat different with another work, the history of which has been told by M. Blaze de Bury at great length. M. de Bury had written a drama for the Odéon, entitled "La Jeunesse de Goethe"—a fantastic affair, apparently, in which the poet was represented as "vivant ses œuvres," however that may be. While engaged in distributing the parts and so forth, the manager, Rounat, called M. de Bury's attention to a night scene in the third act, where he thought a *melodrame*, or orchestral symphony, would be effective. The following conversation ensued:—

R. We must have music, that is understood; but who will write it. We cannot think for a moment in such a situation of employing an ordinary *chef d'orchestre*.

De B. We have Meyerbeer.

R. What, Meyerbeer! You think that Meyerbeer would consent to write for us.

De B. I know it. He has already composed music to *Mignon's* song in the second act.

R. (delighted). You are in the way of obtaining from Meyerbeer these two pieces?

De B. I answer for it.

R. Well, then, I cannot imagine why, being sure of that, you do not ask more.

De B. Do you mean that I ought to make an opera of my piece and sing *cavatins* to Goethe.

R. There is no question of *cavatins*; the piece suits me; and I believe in its success, the best proof of which is that I play it. Only, in your place, instead of demanding from Meyerbeer a mark of complaisance, I would try to interest him musically in the work, and by some means give his genius a large part therein.

This conversation impressed the dramatist, who went home and spent the night in writing the text of an intermezzo to be performed between the fourth and fifth acts. The next morning he called on Meyerbeer, who, after some conversation regarding the words of an Ode to Schiller (performed at the centenary festival of that poet) remarked:—

M. You know that *Mignon's* song is composed, and now I am at your service for some bars of *melodrame*.

De B. Something better is possible than *Mignon's* song and your bars.

M. What! will not M. de la Rounat have my music?

De B. It isn't that. He takes it, but—

M. To correct it, perhaps?

De B. Not at all. He does you the honour to accept your music, only he claims more.

M. I understand. He wants too much.

De B. You are right.

M. Come, explain yourself seriously. What is required of me?

De B. (taking out manuscript). This, dear master, since you desire to know.

M. (having read the manuscript). But this means a score, my dear friend.

De B. I know it. Do you object to make the effort?

M. Not the least; but I must think it over, look up my Goethe, and then read your piece again. We will speak about the matter in a few days.

Eventually Meyerbeer undertook the work, but on his own plan and conditions, expressed in remarkable words: "I have thought much about your piece," said the master, "about the part that music ought to take in it, and the manner in which, to succeed, it should intervene. Perhaps we are on the track of a discovery. *The old forms are used up; operas in five acts are no longer possible.* Let us seek in the conditions of modern art the alliance of music and drama which the ancients appear to have established. That tempts me, I avow; I even say that I have long dreamed of it, and reckon to prove it, if we have a success, by making further proposals to you. Meanwhile, I shall intervene in your work without mixing myself up with it." Meyerbeer went on to explain that not even a violin should be heard till the time for the intermezzo arrived. Then he would "let loose all his forces," beginning with a grand overture. De Bury was charmed with Meyerbeer's idea, but nothing came of it till four years later (September, 1861), when the dramatist and composer met at Ems. "One morning, as we were breakfasting in his room," writes M. de Bury, "he cried, 'Ah! that "*Jeunesse de Goethe*," now is the time to speak of it. Would you like to see the score?' He opened his desk and took out a voluminous packet, which he put upon the piano. I turned over the leaves hungrily. It was complete! the Erl-king, the Hymn of the Fates in 'Iphigenia,' the scene of *Margaret* in the church, the immense seraphic Hosanna of the second Faust. I saw it; I touched it. Meyerbeer, all the while, looked at me, happy in my joy, and satisfied with himself. 'Another time,' he said, 'you shall hear it, for to-day it is enough that you have seen. You can now say to our good friends that Meyerbeer keeps his word.' Then, taking the volume, seven times sealed, he placed it in the desk and locked it up."

(To be continued.)

LA SCALA AT MILAN

BY FILIPPO FILIPPI.

(Concluded from page 201.)

LA SCALA has, no doubt, patronised the best Italian composers, laid the foundation of their celebrity, and been one of the most powerful promoters of Italian art. It remains to be proved, however, whether our greatest theatre has always supported its position by representing, as is the case in other important theatres, all the masterpieces, either Italian or foreign, which did not see the light on its stage. A whole century's experience gives but an unsatisfactory result in this case; our public has always been loth to accept works not in consonance with its taste, and shown itself apathetic towards novelty in general and innovators in particular; very seldom has it given way to bursts of enthusiasm, and much oftener has pessimism and routine prevailed, a state of things favourable to the ignorance and avarice of managers, and to the epicurean habit in the public which could not be roused from its dormant enjoyment by the more active stimulant of novelty. All these things combined explain why amongst the operas represented at La Scala, since 1778, the most celebrated by the greatest composers are still missing.

During the first period were given some of the operas of the most fashionable composers of the last century, whilst yet in their prime. For instance, in 1787, Paesello's "*Barbiere di Siviglia*"; in 1793, Cimarosa's "*Matrimonio Segreto*," and his "*Orazie* e

Curiazi" in 1798. Mozart had also a period of *engouement*, as the French call it. In May, 1814, "Cosi fan tutte" was represented, and with so much success that "Don Giovanni" followed in October of the same year; and the Milanese so thoroughly appreciated this delicious music, executed by David, Galli, and Picini, that in 1815 was given "Le Nozze di Figaro," in 1816 "Il Flauto Magico," and in 1819 "La Clemenza di Tito."

"Agnese," by Paer, appeared in 1816, "Il Barbiere" and "Mosè," by Rossini, in 1819 and 1825. "Guglielmo Tell," however, masterpiece of masterpieces, given at Paris in 1820, only appeared in Milan in 1846; was not understood by the public, and had but a short life. "Il Crociato" was sung in 1831, a short time after its first production at Venice, but it took years before any of Meyerbeer's other operas were given here; and, when such an event occurred, they were pronounced tiresome, long, incomprehensible (just like Wagner's and Boito's now-a-days), and generally met with but poor success. "Roberto," in 1846, did not please. "Il Profeta," in 1856, gave satisfaction; not so "Les Huguenots," in 1857. "L'Africana," in 1866, achieved a great success; but "Dinorah," in 1870, was only a moderate one. "La Stella del Nord" was only given in 1882, and did not succeed.

But how many composers and operas were left out at La Scala, either through unpardonable forgetfulness, or from sheer ill will? Cherubini, an illustrious Italian, is only known at La Scala by a juvenile work, "Ifigenia," represented in 1788. Spontini, another great Italian master, one of the fathers of modern dramatic music, produced only "La Vestale," in 1825, and that was a failure. Auber is represented by "La muta di Portici," in 1839, alone, which also failed. "Il Freyschutz" is the only opera by Weber given at La Scala, and always against the wishes of the public. Halévy's "Ebreu," in 1865, created an immense sensation, nor do I remember many manifestations of enthusiasm similar to that given by the public of La Scala, after the first finale in the opera, the spectators all rising to their feet in the excitement of their admiration. "Carlo VI.," by the same composer, was not so fortunate. Another opera which aroused the public from its torpor, broke its habits, and showed that a new art might exist, was Gounod's "Faust," which created one of those successes I call revelations. This work has effected a perfect revolution in the tastes of the people, and especially in the direction of young composers, who found great novelty in certain delicate touches, peculiar harmonic singularities which Gounod merely adapted from the classical school and from Bach more especially. Amongst the crowd of the new admirers of "Faust," however, were many conceited critics. I recollect at the time to have heard a few so-called musicians, some more or less celebrated professors of singing, assert quite seriously that Gounod did not know how to write for the orchestra, and that "Faust" was no music at all. After "Faust" Gounod had great success at La Scala with "Romeo e Giulietta," but a failure with "Cinq Mars." Another French composer of the "young school," Massenet, obtained a great and legitimate success with the "Re di Lahore," a work full of invention and originality. His "Erodiade," given lately, was not so successful. Wagner at La Scala shared the same fate as Boito. The fall of "Lohengrin" will become legendary, as well as that of "Mefistofele." In both cases the prejudiced reception given to these operas was fully atoned for in the full and continued success experienced in other Italian towns, even at Naples, the supposed stronghold of musical reaction.

I must end this not edifying chapter by mentioning the shameful omissions of two geniuses, whose immortal names have never figured at La Scala—Beethoven and Gluck. Neither "Fidelio," nor "Orfeo," nor "Alceste," nor "Ifigenia" ever have been represented at La Scala.

Whoever understands and loves music may meditate thereon!

Many believe that La Scala owes its greatest fame, fortune, and life, to its grand ballets; they certainly have pleased and attracted the crowd, but take a secondary and inferior rank in its artistical patrimony. The first ballet given at La Scala was composed by the choreographers Verazzi and Legrandi, and called "Pafio and Mina; or, I Prigionieri di Cipro," music by Salieri. Ever since the ballet has taken a high place in all the representations of La Scala. Some choreographers gifted with true artistic genius have known how to make use of the vast stage, of the *corps de ballet* unique in the world, and of the important material in scenes, decorations, and machines it contains. One of them, Vigario, appeared first at La Scala in 1812 with his ballet "I Streltzi," after which he gave "Il noce, Vestale," "La Otello," and his famous "Prometeo." At the same time Sanquirico painted scenes which unfortunately have but rarely been successfully imitated. Other choreographers worthy of record are: the first Taglioni, Vestris, Monticini, Galzarani, Cortesi, and Casati. One of the first who abandoned the classic style of mythological choreography in which the mimic art took too great a share was Perrot, who gave an "Esmeralda" the romantic style of which was much enhanced by Pugin's fine music and Fanny Elssler's marvellous dancing. Rota also was an innovator, an inventive artist, revealing himself at once by "Il Fallo" in 1853, and then by a series of successes, "Il Giuocatore," "Rodolfo," and "Cleopatra," with excellent music by Giorza. Borri and Monplaisir were two good choreographers, and Taglioni, junior, obtained fabulous success, with new effects, in "Ellinor" and "Flik e Flok."

We now have Manzotti, who seems by fancy and sense of art to be superior to all his predecessors. "Rolla," "Pietro Mica," "Sieba," had shown his value, but in "Excelsior" he has risen to a much greater height, having found means to eschew completely the ordinary nonsense of choregraphic inventions, and to interest and amuse the public by the reasonable development of a great idea—that of the battle between progress and regress. Manzotti is now preparing a new ballet entitled "Amore," which is to surpass "Excelsior" in grandeur, luxury, and bold machinations. It is promised for the next season at La Scala, and Giorza is to write the music for it.

In writing these few pages, I have frequently alluded to the bearing and temperament of the public of La Scala, and it certainly is interesting to study its complete physiology, to describe its character, its changeable tastes, its good and bad dispositions, and its peculiar intelligence, together with its obstinacy in denying true merit, in demolishing world-wide reputations, preferring, in fact, routine to progress, and darkness to light.

On the whole, it seems to me that the public of La Scala has always remained the same it ever was. One need but consult the literature of the period to see that there is not much difference between our ways and those of a hundred years ago. In Italy the theatre has always been a means of diversion and amusement in which art enters but little. The lightness and want of attention with which music is listened to at the theatre have always caused false and hasty judgments. The difference lies in this—that

formerly the operas were written in a way better adapted to the indifference of the listeners. Before 1800 things had come to such a pitch that all the strangers who came to Italy were scandalised. Grètry, after residing here some time, wrote in 1789: "What is wanting in Italy to make a good opera seria succeed? In the ten years I lived in Rome I never knew of one. People only go to the theatre to hear the singers, and when the favourite is not on the stage they all retire to their boxes to gamble, or to drink ices, and meanwhile all the pit yawns to a man." The French President Desbrosses says about the same thing: "Once, finding myself almost alone in a box at the Valle, I played a game of chess with Rochemont whilst they were acting a graceful comedy, 'La libertà pericolosa,' which did not amuse the public, although it pleased me much more than their long, tiresome tragedies. Chess seems invented purposely to fill up the time of the endless recitative, and in its turn music removes the heaviness of the chess board."

Passing from the times of chess and iced drinks to ours, theatrical habits have improved a little; the public gets more interested in the music, gives it more attention, and sometimes is carried away by it; a just sense is being formed, but art still remains subject to prejudice, to habit, to party spirit, and to the inert resistance of its adepts. An opposition to all novelty, inattention, impatience to all difficulties, judging without fully understanding, and therefore precipitated, preconceived, and prejudiced judgments are still characteristic of the public of La Scala, but in a much less degree than formerly. There is now a large part of the audience that listens attentively, judges prudently, and goes to the theatre determined to assist at an artistic performance, to listen to it fully and to enjoy it. Novelty does not alarm any more, indeed it attracts. The section of the public which is most to be dreaded is that of the subscribers who frequent La Scala nightly. Many of these carry with them a ready-made opinion, together with a sprig of laurel or a whistle in their coat pocket.

The middle seats of the pit and stalls are usually occupied by the most fashionable and youngest members of society. Correctly attired, in dress coats and white cravats, and faultlessly gloved, they lead, or pretend to lead, the taste of the entire house. The ballet generally gains their preference, and it required all Ricordi's powerful will to obtain the long-wished-for reform, of performing the opera before the ballet instead of its being grafted between the acts of the melodrama, as used to be done up to a few years back. The subscribers, more or less influential, are wont to give way to feelings of sympathy, or the contrary, towards the artists. If a singer, particularly a lady, enters into the good graces of these elegant gentlemen, they do not spare their applause nor their gifts; but let the artist, who for some cause or other has not been able to secure their goodwill, beware; for every note or movement of the unfortunate victim becomes an occasion of hisses, hooting, derisive laughter, and insulting coughs. Another important section of the public is that forming the back of the pit, tired out by long standing, and consequently wandering about uneasily, and often in the worst of tempers. It is composed mostly of artists without employment, newspaper writers, theatrical agents, music teachers, professors and pupils of the Conservatoire, whose business seems invariably to be to speak ill of everything and everybody. On important nights there is, besides, a large number of favour tickets deputed to applaud and sustain the performance at all costs.

A curious scene is presented on the first night of a new opera in the lobby between the acts, when all give their opinion; praise and blame, enthusiasm and maledictions, are poured forth at one and the same time. Some find everything good, through kindness of heart and a natural tendency to optimism; others, on the contrary, nervous or bilious, find everything infamous. There you hear the old frequenter of La Scala, who has seen all the theatres in the world, knows all the operas ever written, and has heard all the singers in and out of date; he has always a paragon of his own, with which he crushes the *maestro*, annihilates the poet, and fulminates the artist. So much for the old subscriber; the young one, to give himself importance, pretends to be difficult to please; the composers are prompted by envy and jealousy; the publishers and their adepts find none good but their own salable editions; the critics take notes, promising an article for the morrow, big with incense or thunder. This mixture of judgments and individual criticism, however, is lost on the mass of the public, and truth and justice prevail at last.

This short history of La Scala might end here, but a few more observations on its present circumstances may be useful to English readers. It is opened every year from Christmas to the Holy Week for sixty performances at least, the subscription being 200 lire for the entrance fee only. There being no *répertoire*, only four or five operas can be represented each season, at an enormous cost, as for every work, old or new, the scenes and costumes have to be entirely renewed. The same occurs for the two or three costly ballets which are brought out yearly. The entrance fee for standing room only is five lire; the seats vary in price according to the importance of the performance. The nominal price of the stalls is fifteen lire, but they rise to forty-five lire, which makes La Scala the dearest theatre in Europe, and yet the management could not subsist with these receipts alone, as it has no right to the boxes; the town, therefore, allows 200,000 lire to make up the probable deficit, paying besides the salary of the director of the orchestra, composed of ninety musicians.

"Gioconda," "Don Carlo" (remodelled), "Aïda," "Les Huguenots," and "Il Profeta" were performed this year. "Gioconda" was performed over thirty times, owing to the immense success obtained by Signora Pantaleoni in the *title-rôle*. The tenor, Tamagno, in "Don Carlo," and as *Raoul* in "Les Huguenots," shared the favour of his talented partner. The other artists engaged were Cardinali Durot, Puerari, tenors; Bruschi Chiatti, Pasqua Foresella, soprani; Lhérie, Delfino, Silvestri Navarini, bassi. "Il Profeta" was given but three times, although performed remarkably well. The ballets were "Flik e Flok," a failure, being found superannuated and old fashioned, and "Brahma," barely supported by an inferior dancer.

The orchestra of La Scala, besides serving the theatre, has constituted itself into an independent society of 130 performers. Its concerts take place in the daytime at La Scala, during spring. This year's programme promises four concerts at Milan and two at Turin, for the opening of the exhibition there. The subscription is ten lire, or three lire entrance fee. The principal pieces to be performed are Beethoven's Fourth Symphony, the Scherzo in the Ninth Symphony, and the Settimino; Goldmark's "Hochzeitmusik"; "España," by Chabrier; an Italian Symphony by Tschai-kowsky, Paganini's "Moto perpetuo" for all the violins, and Faccio's Overture, entitled "Marie Antoinette."

MR. FREDERICK ATKINS, Mus. Bac., Oxon., has stirred up a controversy in Wales, which, as it has excited the national feeling of Welshmen, is scarcely likely to subside, even by the calm verdict of those most competent to adjudicate upon the merits of the case. In a letter to the *South Wales Daily News* Mr. Atkins asserted that the melody "Land of my Fathers," one of the most popular of all the airs presumed to be of Welsh origin, is taken almost note for note from the old English song known as "Tiptin o' Rosin the Beau." To this letter came a reply from Mr. James James, of Mountain Ash, who tells us that the melody was composed by him in 1856 to some Welsh words written by his father, under the title "Hen Wlad fy Nhadau," and that he knew nothing whatever of the air named by Mr. Atkins. Now it might be imagined that the only thing remaining to be done was to compare the two melodies, which would at least decide the artistic question of their similarity, although it might not decide the personal question whether (if the two were proved alike) Mr. James had consciously or unconsciously reproduced "Rosin the Beau" under another name. In the meantime, however, letters appeared from other correspondents, and in other papers, in which, as is usual in such cases, the real matter at issue seems entirely lost sight of, one writer, who signs himself "Morien," saying that to throw a doubt upon the originality of this melody "seems like an effort to prove that, to enable the bards and minstrels of this old land of song to give expression to the heartfelt patriotism of the Welsh nation, a Cymro found it necessary to rob an Englishman of a melody, and to lift the patriotic sentiments of the people of Wales on the wings of this foreign Pegasus"; and others, raking up some former actions of Mr. Atkins with the desire of showing the animus of a "Saxon" towards the natives of the Principality. Mr. Jenkin Howell, however, in the columns of the *Western Mail*, informs us that the melody from which Mr. James's tune is said to have been pilfered is not an old English, but an old Welsh air, called "Tynpin o' Rosin y Bow," and that he heard it played and whistled by harpers, fiddlers, and others in the Gwylmabsantau, at Penderyn, forty years ago; so that this will, we trust, soften the enormity of the alleged theft, even to the most patriotic of the Welsh correspondents in this dispute. Our task in the matter is simple. The two airs are printed side by side in the *Western Mail*, and we unhesitatingly declare that, save at the commencement, there is a very marked resemblance between them, and that the final phrases are almost the same. In justice to Mr. Atkins, this should be said; and to us it appears all that should ever have been said.

THE result of a recent trial at Derby will, we trust, have a salutary effect upon those persons who, knowingly or unknowingly, infringe the law of musical copyright. Samuel Townsend, described as a coach painter, was summoned by Messrs. Boosey and Co. for selling in England copies of a book called "The Song Folio"—printed and published at Detroit, Michigan, in the United States of America—which contained 116 songs, with music, 110 being English copyrights, and 39 belonging to Messrs. Boosey and Co. To save time, however, the case was confined to one song, Cowen's "It was a dream," the words and music of which were proved to be published in "The Song Folio" exactly as in the original, with the exception of the transposition of the music to an easier key. Miss Griffiths, who resides in Derby, stated that she sent her niece for a copy of the book, which she purchased from the defendant and paid for. For the defence, Mr. Stone endeavoured to show

that Mr. Townsend brought some copies of the book from America to give to his friends in Derby; and that if he had sold any, it could not have been "for profit." The Bench, having considered the case, however, evidently thought that—even passing over the extraordinary circumstance of a coach painter bringing from America a number of volumes of music to present to his friends—the fact of selling them could scarcely be included amongst these acts of generosity, and he was accordingly ordered to pay £5 each upon two copies of the book, with double the value of the above-mentioned song in each copy, and the costs, or be imprisoned for two months. We sincerely congratulate Messrs. Boosey upon thus securing an individual right, as well as in calling public attention to a point of the law which seems but imperfectly understood.

THE Third Annual Report of the Park Band Society strengthens our belief in the attraction of open-air music for the masses; for if, as it is stated, a quarter of a million of persons contributed to the expenses of the enterprise by taking a penny seat in the enclosure, or by the purchase of a penny programme during the past season, there must be a widely-spread desire to encourage the movement, although, no doubt, the Fisheries Exhibition somewhat diminished the receipts; and this year we fear that the International Health Exhibition may have a similar effect. We counsel the Society, however, to persevere in the good work, and feel convinced that its appeal for subscriptions—to which we need scarcely say we earnestly add our voice—will be liberally responded to. It may be mentioned that season tickets can be obtained from Messrs. Chappell and Co., and also from Henry Ancketill, Esq., Secretary, 14, Albert Mansions, Victoria Street; and it is to be hoped that the sale of these, with the increased subscriptions which may reasonably be expected from the music-loving public, will induce the Committee to reconsider its announced decision of confining the performances of the band during the coming season exclusively to Sunday afternoons.

It is bootless to inquire whence *canards* come. They are always in the air, but their origin, like their use in the scheme of creation, remains a mystery. We are, nevertheless, tempted to ask, with the curious interest of a scientific investigator, who or what could have started the fable of Madame Piccolomini's poverty? Poverty is not usually a recondite thing, about the existence of which it is possible to make mistakes. If a man be poor, he shows it; and if he be rich, there are, as a rule, plenty of indications in proof of the fact. Madame Piccolomini is not in distress. She dwells at Nice in a position that becomes her rank and her deserts, and yet from some obscure source came, a little while ago, a sad story of want and misery. On the face of this rumour there was nothing that could be rejected as impossible. Artists *en retraite* have had their reverses, and may have them again. None the less, however, did the false report give pain to the lady of whom it spoke, and to whom sympathy is now due. There is no punishing anybody in the matter, but the experience may, perhaps, serve to suggest caution in dealing with current gossip when it is of a nature to annoy and vex.

DRURY LANE THEATRE.

THE Carl Rosa Opera Company commenced a season of four weeks at this establishment on the 14th ult., Balfe's "Bohemian Girl" being the opera chosen for the opening night, a proof that the management has no desire to pre-

sent the works of Young England without affording the public a fair opportunity of listening to those which not only satisfied, but delighted, their predecessors. Madame Georgina Burns as *Arlene*, Mr. Maas as *Thaddeus*, and Messrs. Ludwig and Snazelle as *Count Arheim* and *Devilshoof* respectively, were, as usual, thoroughly efficient; *Arlene's* air "I dreamt that I dwelt in marble halls" and *Thaddeus's* two songs "When other lips" and "When the fair land of Poland" being enthusiastically encored. "Carmen," on the following evening, brought forward Madame Marie Roze in one of her best parts, both her singing and acting as the heartless coquettish gipsy thoroughly realising the intention of the composer. Mr. Barton McGuckin, too, as *José*, was everything that could be desired, his steady improvement as an actor, as well as a singer, being strikingly manifested throughout his performance of this most arduous character. Mr. L. Crotty must also be warmly praised for his excellent rendering of the Toreador's song, which received a unanimous encore. The conductorship of both the operas under notice was entrusted to Mr. Randegger, who, by his care and thorough acquaintance with the score, ensured as perfect a performance of these works as we have ever listened to. Wallace's "Maritana," on Wednesday evening, was most effectively cast, Madame Georgina Burns playing and singing the part of the heroine with charming grace and refinement, and Mr. Maas, as *Don César*, eliciting warm and well-deserved applause. The *Lazarillo* of Miss Marian Burton too must be highly commended, her artistic rendering of the air "Alas! those chimes," winning one of the very many encores of the evening. The opera was steadily conducted by Mr. Goossens. The performance of Mr. Mackenzie's Opera "Colomba," on Thursday evening, derived additional interest from the presence of the composer, who had come over from Italy especially to conduct his work. Our own opinions upon the merits of "Colomba" were so fully expressed upon its production by the Carl Rosa Company last season, and have been since so thoroughly endorsed, not only throughout this country, but abroad, that we have little to add save that a rehearing of the music amply confirmed, and even strengthened, our former impressions. Mr. Mackenzie is evidently too earnest an artist to allow even such a success as he has achieved to do more than nerve him to increased exertion in the future; and with the utmost confidence, therefore, we look forward to that evidence of art progress in his second opera which can only be gained by hard-earned experience. An important feature in the presentation of the work on this occasion was the performance of the part of the heroine by Madame Marie Roze, who seems to have made so intelligent a study of the character, both musically and dramatically, as to enable her fully to realise the savage fury of the avenger, tempered with those womanly qualities which cannot but enlist the sympathies of an audience. Nothing could be finer than her acting and singing in the *finale* to the first act, in her scene with the brigand *Savelli*, and in many portions of the last act; her voice seeming to gain both in power and expression as the opera advanced. It is needless to say that she was overwhelmed with applause; but we are glad to record that the interest of the work was in no place arrested by those absurd manifestations of approval which have done so much to degrade opera almost to the level of burlesque. Mr. Barrington Foote made his first appearance with this Company in the part of *Brando Savelli*, and displayed an excellent voice, which, although at times somewhat hard, he uses with much judgment. Unqualified praise must be awarded to Mr. Barton McGuckin, as *Orso*, to Mlle. Baldi, as *Lydia*, to Miss Clara Perry, as *Chilina* (her lovely old Corsican Ballad being encored), to Mr. Ludwig, as *Giuseppe Barracini*, and to Mr. Henry Pope as *Count de Nevers*, all of whom were the original representatives of these parts last season. The opera was received with the utmost favour, and the composer called on the stage, to share with the vocalists, after each act, the congratulations of the audience. Ambrose Thomas's Opera, "Mignon," on the following evening, gave that clever young vocalist, Miss Clara Perry, an opportunity of appearing in a leading part before a London audience; and we are glad to record that her performance of the heroine in this melodious opera fully justified the management in their choice. Her

sprightly acting and charming vocalisation throughout the evening fairly won the good opinion of the audience; and there can be little doubt of her becoming one of the most valuable members of the company. Miss Marian Burton, too, was excellent as *Frederick*, Mr. Barton McGuckin was better than ever as *Wilhelm*, Madame Burns was a thoroughly satisfactory *Filina*, and Messrs. Crotty and Leumann, as *Lothario* and *Laertes* respectively, completed a highly efficient cast. On Saturday evening Donizetti's "Lucia di Lammermoor" was given, Mr. Maas, in the principal tenor part, eliciting the utmost enthusiasm by his singing of the solos which have so long been the delight of Italian Opera frequenters, especially "Fra poco," which was tumultuously applauded. Madame Georgina Burns, as *Lucia*, was also highly successful, the "mad scene" being one of her greatest triumphs. The opera was conducted by Mr. Randegger. Mr. Goring Thomas's Opera "Esmeralda," another of the successes of last season, was performed on Tuesday, the 22nd ult., and received with marked favour, the applause indeed too often interrupting the action of the work, instead of, as in the case of "Colomba," being reserved almost exclusively for the termination of each act. Partially, of course, this may be accounted for by the construction of the work, which, clever as it undoubtedly is, frequently reflects the conventional style of our former English opera by the introduction of pieces sufficiently detached from the business of the scene to allow of, and even to court, these enthusiastic demonstrations of delight. Much of the music gained upon us on a second hearing; but we still retain the opinion that the solo portions of the work show the composer at his best, the concerted pieces, although indicating decided dramatic power, being occasionally somewhat laboured. From this charge we must, however, except the *finale* to the first act, and also that at the conclusion of the opera, to which the composer has added materially since the production of the opera last season. The tenor song, "O vision entrancing" received a very decided encore; but very much better music was passed over with but comparatively slight applause. It must be mentioned that an effective duet, in the second act, between the *Marquis de Chevreuse* and *Fleur de Lys*, and additional music for the ballet in the same act, have been supplied by the composer, and certainly, we think, to the gain of the opera. As on the production of the work last season, Madame Georgina Burns was *Esmeralda*, Mr. Barton McGuckin *Phébas*, Mr. Ludwig *Claude Frollo*, Mr. L. Crotty *Quasimodo*, Mr. B. Davies *Gringore*, and Mr. G. H. Snazelle *Clopin*; but Miss Bensberg replaced Miss Clara Perry as *Fleur de Lys*, and the *Marquis de Chevreuse* was played by Mr. Campbell, additional importance having been given to this character by the introduction of the duet already mentioned. The opera was carefully conducted by Mr. Randegger. We cannot conclude our notice without bearing testimony to the excellent manner in which many of the operas above-mentioned have been placed on the stage. Not only has the chorus singing been uniformly good, but the groupings of the choristers has evidenced an amount of care and intelligence at rehearsals which cannot be too highly praised. At the time of our going to press, Mr. Villiers Stanford's new Opera "The Canterbury Pilgrims," which was to have been produced on the 24th ult., is advertised for the following Monday.

ROYAL ALBERT HALL CHORAL SOCIETY.

WELL filled by an audience in evening dress, the Albert Hall presents a spectacle difficult to surpass in brilliancy and impressiveness. On the 2nd ult. the vast building proved itself equally well adapted to the outward display of a nation's grief. Nothing could be more suggestive of profound mourning than the scene when the audience rose to listen to the Dead March from "Saul." Beside this grandest of all dirges, Sir Arthur Sullivan's fine "In Memoriam" overture was played, as a piece specially appropriate to the occasion. Happily, the work chosen for performance at this Concert was quite in consonance with the spirit animating all present. Beethoven's Mass in D was the utterance of a master mind yearning for light and lifting itself in profound absorption to the Divine essence. "From the heart it has come, and to the heart

it shall go," said Beethoven, and intelligent listeners have since gladly acknowledged the truth of his words. Unhappily he did not take into sufficient account the limits imposed by nature on the capacity of the human voice. It is impossible that the Mass should ever take its place by the side of the most popular choral works, simply because frequent performances would seriously injure the voices of soprano and tenor executants. The mere technical difficulties of the music are as nothing compared to the physical strain borne by the singers. Still, of late years, the Mass in D has been heard at frequent intervals. We have had some fine performances under Herr Richter, and it is paying Mr. Barnby a very high compliment to say that the rendering under his *bâton* was worthy to compare in every respect with these. It will be remembered that it was promised last season, but, finding it impossible to devote the necessary time to its preparation, Mr. Barnby wisely withdrew it until a worthy interpretation could be confidently anticipated. The result was a gain to the reputation of the Albert Hall Society, which now, more than ever, can claim to be considered the first of metropolitan choral associations. The singing throughout the evening was remarkable for excellent attack, perfect phrasing, and sustained power, even in those passages where the highest notes of the register are employed for many bars at a time. Indeed, the performance was so admirable that the obtrusive use made of the organ—presumably as a support to the voices—was unnecessary and irritating. The solo parts could scarcely have been more adequately rendered than they were by Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. F. King, and a word of praise is due to Mr. Pollitzer for his artistic delivery of the beautiful violin solo in the Benedictus.

"The Messiah" was performed, in a somewhat abbreviated form, on Good Friday evening, the 11th ult., the principal vocalists being Madame Albani, Miss Hilda Wilson, Mr. Maas, and Mr. F. King. This concluded the work of the season, which will rank among the most successful in the history of the Society.

SACRED HARMONIC SOCIETY.

THE popularity of "The Redemption" was once more proved on Friday, the 4th ult., when a crowded audience assembled in St. James's Hall, notwithstanding unauthorised rumours that the Concert would be postponed. We agree with a distinguished critic who said, in the course of his remarks on this performance, that the time for criticism of M. Gounod's sacred work has gone by. The public has accepted it with a unanimity which renders argument for or against equally needless and unprofitable. On the whole, there was little of which to complain in the Sacred Harmonic Society's performance, though we have heard the music more effectively rendered. Occasionally a slight roughness was noticeable alike in the orchestra and chorus, and there were also inequalities in the efforts of the soloists. Miss Carlotta Elliott seemed out of her element in the soprano music, and Mr. Santley was evidently suffering from hoarseness, though his delivery of the Redeemer's words was as remarkable as ever for pathos and dignity. Miss Hancock, Mrs. Suter, and Mr. Burgon were fairly satisfactory, and Mr. Lloyd was, as usual, irreproachable. The "Dead March" was given at the commencement of the Concert, which was conducted by Mr. Charles Hallé. The artistic results of the Society's second season have been, in the main, highly satisfactory, and we trust that the support of the public has been sufficiently liberal to prevent a monetary loss.

MR. WILLING'S CHOIR.

WANT of enterprise cannot be laid to the charge of this Association, for with the enthusiasm of youth it busies itself with work which older and graver societies would not care to undertake. At the last Concert this season, which took place in St. James's Hall, on Tuesday, the 22nd ult., two Cantatas were performed, one being an absolute novelty, while the other had not previously been heard in London. Mr. Alfred Cellier's setting of Gray's "Elegy" was, it will be remembered, produced at the Leeds Festival in October last, and naturally received much attention from being associated with so distinguished a gathering. This,

however, was not to its advantage, for it was manifestly dwarfed by its surroundings, and to employ festival resources for a work so modest in aim may be compared to the placing of a cabinet picture in a massive gold frame. We have nothing to add concerning the merits of the Cantata to the remarks made upon it in our issue of November last, a second hearing only seeming to confirm the impression that, while much of the music is pleasing and melodious, it is utterly inadequate as an illustration of a poem, which by its reflective and didactic nature is not readily adapted for musical treatment. Mr. Cellier seems to have felt the difficulty of his self-imposed task, and to have therefore contented himself by writing music refined and agreeable in itself, though inappropriate to the solemnity of his theme. The other work performed at this Concert was a Cantata, with the curious title of "Parizadeh," by Mr. Wilfred Bendall, a composer who has won some success by his pretty and piquant trifles for the stage. The librettist, whose name is not given in the score, has taken his material from a Persian story, one of many Oriental legends suitable as bases for musical works, either for the theatre or the concert-room. Such a poet as Thomas Moore would have told this story in glowing and sumptuous verse, but the writer of "Parizadeh" has been content to express himself in lines which are frequently awkward and always commonplace. He may be of the opinion once generally held in England that any verse is good enough for music, and, if so, we shall feel disposed to agree with him as regards music of the quality which Mr. Bendall has supplied. We do not refer to the by no means infrequent violations of grammatical rules which are to be found in the score, but to the poverty of idea and the lack of constructive skill. If Mr. Bendall desired to produce a work capable of performance by elementary singing classes, he has succeeded, the solos being very simple ditties, while the choruses never rise above the level of part-songs. The music is by no means displeasing—on the contrary, it is flowing and tuneful, but absolutely commonplace, while, save in a dance of Bayaderes, no attempt is made to introduce what is known as local colouring. A very friendly audience received the new Cantata with much favour, and both works were excellently rendered. This, however, is not saying very much, as neither of them could have given the choir any trouble. The soloists of the evening, all of whom were highly satisfactory, were Miss Mary Davies, Miss Mary Beare, Miss Marian Mackenzie, Mr. Lloyd, and Mr. King. We are glad to note that the Society is to be continued, four Concerts being announced for next season.

CRYSTAL PALACE.

VERY few words will suffice to bring the record of a not very eventful season of Saturday Concerts to a close. An exceptionally fine performance of Beethoven's Ninth Symphony was given on March 29. The Crystal Palace Choir has not hitherto been the best feature of Mr. Manns's executive resources, but on this occasion marked improvement was shown, and the ease with which the enormous difficulties of Beethoven's music were overcome was an earnest of further progress. Miss Annie Marriott, Miss Marian Mackenzie, Mr. Harper Kearton, and Mr. Frederic King were the soloists. For the rendering of the instrumental movements no words of praise could be too high. The first Concert of last month (5th ult.) coincided with the centenary of Spohr's birthday, and the event was celebrated by a Spohr programme, including the overtures to "Faust" and "Jessonda," and the Symphony generally, though erroneously, called "The Power of Sound." Miss Clara Samuël and Mr. Edward Lloyd gave vocal selections by the same master, and Herr Gomperz contributed a highly competent rendering of the famous *Scena Cantante*, the eighth, and perhaps the finest, of Spohr's Concertos for his favourite instrument. The second Concert of the month introduced a new pianist, of considerable talent and still greater promise, in the person of Miss Amina Goodwin, a young English artist who was trained at the Paris Conservatoire, and subsequently had the benefit of Liszt's instruction. "Favourite pupils of Liszt" are by no means rare amongst the rising generation, but Miss Goodwin's claims to that title is more legitimate than is generally the case, as might be proved

from intrinsic reasons if external evidence were wanting, for the young lady's intelligent phrasing and her unflinching technique, as well as many a genuine touch of inspiration, betray the influence of the greatest of all masters of the pianoforte. Miss Goodwin of course has still much to learn, and something to unlearn, but her achievements must be called remarkable in one so young. She played Mendelssohn's Concerto in D and (with poetic feeling) Liszt's beautiful "Consolation," as well as Rubinstein's bravura piece "Danse des Cosaques." Mr. Winch gave general satisfaction in the Prayer from "Rienzi" and two songs by Raff and Jensen. Miss Hilda Coward, the second vocalist of the Concert, had not been able to think of anything more interesting than Rossini's well-worn "Bel raggio." Sir Arthur Sullivan's incidental music to "The Merry Wives of Windsor," in which Miss Coward sang the interpolated song "Love laid his weary head," concluded the Concert. The final programme consisted of Beethoven's Pastoral Symphony, Liszt's "Les Préludes," and the Overtures to "Manfred" and "Die Meistersinger"; Miss Elly Warnots and Herr Max Friedländer were the vocalists. Mr. Manns's benefit Concert has not yet been announced, the delay being probably caused by the opening of the International Exhibition at the Crystal Palace. That event, which took place on the 23rd ult., was not allowed to pass by without musical honours. Of a very miscellaneous Concert, in which Madame Albani, Madame Patey, Mr. Santley, and a chorus and orchestra of 2,500 performers took part, it will be sufficient to mention a new "Te Deum," written by Sir George Macfarren for the occasion. In the prelude to his work the composer has introduced various national hymns, as a delicate compliment, no doubt, to the contributors to the International Show. The tunes are strung together somewhat in *pot-pourri* fashion, but the composer resumes his scholarly garb as soon as the vocal portion of the work begins. Leaving more detailed criticism to another occasion, we may briefly state that the eight numbers of the score comprise songs for baritone, contralto, and soprano, and a trio for the three solo voices, represented on this occasion by Mr. Santley, Madame Patey, and Madame Albani. At the conclusion of the work the composer had to acknowledge the prolonged applause of the audience.

PHILHARMONIC SOCIETY.

As a tribute to the memory of the late Duke of Albany, the fourth Concert, on the 23rd ult., commenced with Sir Arthur Sullivan's Overture "In Memoriam," which was conducted by the composer, and warmly received not only on account of its applicability to the occasion, but from its own intrinsic merits. A feature in the programme was the exceptionally fine performance, by Madame Essipoff, of Beethoven's Concerto in E flat, a work no less welcome on account of its familiarity. After the rendering of each movement Madame Essipoff was much applauded, and unanimously recalled at the conclusion. In the second part she played Schubert's Impromptu in B flat, Mendelssohn's Andante and Scherzo in E minor, and Raff's Gavotte in A minor, in which her artistic feeling and facile execution were displayed to the utmost advantage. The vocalist was Madame Marie Roze, who gave Gounod's Recit. e Stances "O ma lyre immortelle" (from "Sapho") and Berlioz's "L'Absence" (from "Les Nuits d'Été") with admirable effect, both pieces eliciting the most enthusiastic applause. Beethoven's Symphony in D (No. 2) and the Overture "Der Fliegende Holländer" (Wagner) were steadily performed, under the direction of Mr. John Francis Barnett, the Conductor of the evening; and the Concert, although containing no semblance of novelty, seemed thoroughly enjoyed by the audience.

MONDAY AND SATURDAY POPULAR CONCERTS.

It is understood that the twenty-sixth season of these admirable entertainments has attracted a larger number of people than any previous series, and the fact is exceedingly gratifying as it affords proof of the steady advance in public taste. In this notice we have to deal with the four last Concerts, the attendance at which was enormous, notwithstanding the lamented death of the Duke of Albany,

which occasioned the postponement of many other entertainments. The Concert of Saturday, March 29, may be dismissed with a few lines. It was of course a pure coincidence that the programme commenced with Schubert's Quartet in D minor, which contains the exquisite variations on the air "Der Tod und das Mädchen," though the appropriateness of the work was felt by all present. Madame Schumann made a rather curious selection for her first solo—Bach's short organ prelude and fugue in E minor—and those acquainted with the work were further surprised at her rendering of the *agremens* in the Fugue, the auxiliary note being given in all cases upward instead of downward. She afterwards played Brahms's fine Rhapsodic in G minor (Op. 79), and joined with Signor Piatti in Mendelssohn's Sonata in D, for pianoforte and violoncello (Op. 58), which has never been heard to greater advantage. The programme included some vocal duets by Dvorák and Hollaender, pleasingly sung by Miss L. Phillips and Madame Fasset, and ended with Beethoven's Sonata in G, for piano and violin (Op. 30, No. 3), in which Miss Agnes Miller sustained the pianoforte part.

The Concert of the following Monday evening was one of the most interesting and attractive of the season. The production of Dvorák's second Pianoforte Trio in F minor (Op. 65), occurring so soon after the visit of the distinguished Bohemian composer, of course attracted much attention. It is one of the latest of his works, and is very far in advance of the earlier Trio in G minor (Op. 26). The first movement, of which alone an analysis was afforded, is very lengthy and complex, but a careful examination proves that the deviation from the established laws of form is only in matters of detail. The thematic material is thoroughly characteristic and the treatment masterly, though it may be admitted that the course of the music is not to be easily followed at a first hearing. The succeeding *allegretto grazioso*, which stands in place of a *scherzo*, is piquant and strongly national in colouring, but the gem of the work is the slow movement, *poco adagio*, a stream of beautiful and original melody. The *finale* seemed rather eccentric and patchy, but we prefer to reserve a definite judgment until another occasion. On the whole, Dvorák's Trio in F minor has undoubtedly a right to be placed among his most remarkable creations, and, notwithstanding its position at the end of the programme, it made a strong impression. The pianist was Mr. Oscar Beringer, who must be highly complimented on his discharge of a very difficult task. It would be affectation to deny, however, that the item at this Concert which gave the greatest enjoyment to the greatest number was Beethoven's Waldstein Sonata, with Madame Schumann at the keyboard. Her rendering of this favourite masterpiece was little less than phenomenal in its way, though totally devoid of the sensational element. Cultured amateurs could not fail to derive the keenest enjoyment from the pure, rich tone, the polished phrasing, and the combined warmth and intellectuality of the interpretation. Madame Schumann was recalled again and again to the platform, and was only permitted to retire after playing her late husband's "Traumeswirren." Beethoven's Quartet in C sharp minor (Op. 132), one of the most abstruse examples of his third manner, and songs by Cowen and Gounod, sung with perfect expression by Miss Santley, completed a noteworthy Concert. It was expected that the Concert of Saturday, the 5th ult., would have been postponed in consequence of the funeral of the Duke of Albany, but the speedy departure of the artists and the impossibility of communicating with the subscribers, rendered it necessary that the performance should be given as announced. A slight attempt was made to celebrate the centenary of the birth of Spohr by forming the first part of the Concert of his compositions, but advantage was not taken of the occasion to produce any novelty. The Quartet in E minor (Op. 45, No. 2) and the *tempo di menuetto* from the Violin Duo Concertante in G (Op. 67) had both been heard on several previous occasions. Perhaps the one pianoforte Sonata of Spohr is not in Madame Schumann's *répertoire*; at any rate, she selected instead trifles by other composers. A magnificent performance of Beethoven's Trio in B flat (Op. 97) concluded the Concert. Miss Carlotta Elliott was the vocalist. The final Concert, on the 7th ult., had, as usual, a very diversified programme, so as to enable several

favourite artists to take their farewell for the season. Haydn's Quartet in G (Op. 17, No. 5) opened the proceedings, after which Miss Zimmermann and Signor Piatti played Rubinstein's three pieces for pianoforte and violoncello (Op. 11). Madame Schumann had a greeting more demonstrative than ever, and the audience tried hard to obtain more from her than the three numbers of Mendelssohn's "Lieder ohne Worte" set down in the programme, though happily in vain. Bach's Concerto in D minor, for two violins, as played by Madame Néruda and Herr Joachim, afforded an opportunity for contrasting the styles of the two great violinists. After Mr. Santley had sung "The Erl-king" and Gounod's "Ho messo nuove corde," the Concert was brought to a worthy termination by an exceptionally fine rendering of Schumann's Quintet in E flat (Op. 44), in which Madame Schumann sustained the pianoforte part. It only remains to be mentioned that the twenty-seventh season will commence on October 27 next, and to congratulate the management and the public alike on the remarkable vitality exhibited in an enterprise conducted on the purest art principles.

RICHTER CONCERTS.

THE scheme of these Concerts for the present season is, as our readers well know, of a more eclectic character than usual, embracing many masters and many varied works. Opinions differ about the policy thus exemplified. Some hold that the Richter Concerts, like their Conductor, are chiefly associated with Wagner and Beethoven, and should devote themselves to making the works of those masters understood with, perhaps, an occasional excursion towards Liszt. Others contend that as the works of Wagner which are possible in a Concert-room can be counted on ten fingers, and as Beethoven belongs to classic art, the special field of labour is not large enough for the avoidance of monotony. With this we are disposed to agree, the more readily because we cannot approve of an avowed propaganda in favour of a particular school, tending, as it does, to perpetuate strife and discord where there should be peace and harmony. The programme of the opening Concert, given in St. James's Hall, on the 21st ult., was, apart from the inevitable Beethoven Symphony, a sop thrown to "advanced" taste, the only composers represented being Wagner and Liszt. Yet even this did not draw a full house, though perhaps the empty places were due more to a high tariff than indifference about the fare provided. The orchestra was much as usual and again "led" by Herr Schiever, while of Herr Richter it suffices to say that he appeared to be himself in the completest sense. On coming forward to conduct as usual, without book, he was loudly cheered from all parts of the Hall. The Concert opened with Wagner's "Huldigungs-Marsch," dedicated to the King of Bavaria, a work often played before under Richter's direction, and therefore not calling for special observation now. About its merits as a piece of orchestration no dispute can arise. It scales the heights and sounds the depths of instrumental capacity. Regarded in any other light it at once excites controversy, over the provocation to which we had better pass in order to praise an extremely judicious and well-balanced performance—as complete an exposition of the given work as critical taste could desire. Wagner's "Faust" overture followed and pleased all parties, the orthodox by its classic form and, to some extent, classic treatment, the "advanced" by its distinctively Wagnerian expression. Next came the Prelude to "Parsifal," with which the selections from Wagner fitly ended. This once more took the audience into debatable ground, but none could have refused acknowledgment of the interest which the work commanded, of the consummate skill displayed by the composer in dealing with his plan, or of the beauty that made some passages shine in an almost unearthly light. Classicists may fight Wagner on the ground of principle, and we decline to say that they are not often right, but all must bow before the evidence of his genius, while, perhaps, regretting its application. Liszt's first Hungarian Rhapsody came after the "Parsifal" music with a thorough shock of change, but its wild rhythms and impetuous flow delighted the audience, who were clearly disposed to hear it again. Then followed Beethoven's

"Eroica," to lift men's minds into a higher sphere and show what music is in its purest and most exalted manifestation. The performance of all the foregoing works left little to desire, and opened the Richter season in splendid fashion.

ST. PAUL'S CATHEDRAL.

THAT there would be no falling off this year in the interest which attaches to the special service held in St. Paul's Cathedral on the Tuesday in Holy Week, at which Bach's St. Matthew Passion forms so important a feature, was clearly evidenced fully two hours before the time fixed for the commencement of the service. And it speaks well for the oft-abused taste of the British public that hundreds upon hundreds should be content to go year by year and wait patiently, and, in the great majority of cases, wait devoutly too, for the reward, at length, of music diametrically opposed in style to what is usually held to be "popular," lofty and sublime alike in conception and execution, and pre-eminently religious and sacred.

Of the actual performance of the music on the present occasion we have little to say, from the critic's point of view, beyond recording the fact that the high standard of past years was fully maintained, if not surpassed. The innovation, started some two or three years since in consideration of the size of the building, of assigning some of the treble solos to all the trebles of the cathedral choir, seems to be gaining favour with the authorities, as this year only one solo—the recitative "Thou blessed Saviour, Thou"—was actually sung by one voice (the solo "Have mercy upon me, O Lord" was sung by two boys, but this eyes alone would have been able to discover) and with this exception the soprano solos were taken by the whole of the cathedral boys. Whatever objection may be felt against such a proceeding from the Purist point of view, we are bound to say that the result, in the present case, was an example of *ensemble* singing rarely to be enjoyed.

As in past years the tenor and bass parts were sung by Mr. Kenningham and Mr. Winn. Dr. G. C. Martin presided at the organ, and Dr. Stainer conducted.

EARLY CLOSING ASSOCIATION.

THIS at first sight appears a singular heading for a notice of a musical performance; but without being unduly sanguine, we may attach considerable significance to a movement which produces such an initial result as that witnessed in St. James's Hall on Friday, the 18th ult. The Early Closing Association, being desirous of affording public testimony to the beneficial use made of the leisure hours secured to shop employees by its efforts, organised a "grand musical demonstration," consisting of vocal and instrumental pieces, given under the direction of Mr. Joseph Barnby. The Society may be congratulated on having obtained the services of so excellent a musician as Conductor. In a purely artistic sense the greatest merit was exhibited by the Choir, the performances of various part-songs being really very creditable. If the members remain together and rehearse with regularity, the body may eventually take an honourable position among metropolitan choral societies. The instrumental part of the programme consisted of selections performed by the wind bands, organised by the employees of Messrs. Marshall & Snelgrove and Messrs. Shoolbred & Co. Criticism of the various solo efforts, vocal and instrumental, would be out of place, and it will be sufficient to say that several of the performers fully earned the applause they received. This undertaking deserves encouragement, and its progress will be watched with interest.

MR. STANFORD'S "SAVONAROLA."

THE question of how best to turn history to account on the operatic stage is one that has vexed the souls of many a librettist and composer before now, and it does not seem probable that any ultimate solution will easily be arrived at. If on the one hand, historical accuracy be strictly adhered to, and nothing allowed into the text but what is established by the most unimpeachable documentary evidence, the result is apt to be terribly dull and

ineffective, for the lives even of the greatest men do not obligingly arrange themselves into a convenient number of acts for stage purposes. On the other hand, if the facts of history be modified to suit the exigencies of the drama, the public and the critics will often complain that their firmest historical convictions have been grossly outraged, and will therefore have nothing to say to the production. Some composers, as for instance Wagner in "Rienzi," and Berlioz in "Benvenuto Cellini," have eluded the difficulty by screening themselves behind an historical novel, in which the modifications necessary for effect have been already successfully made.

In Mr. Stanford's new opera the librettist, Mr. Gilbert-à-Beckett, has had recourse to no such subterfuge as this, but has faced the difficulty for himself, and solved it in the best possible way, by surrounding the central figure with characters of his own invention, one of which at least is developed from a hint in Villari's life of the great Dominican.

Clarice, the daughter of a rich merchant of Ferrara, is beloved by *Savonarola*, a young student; she has been betrothed, against her will, to a Florentine nobleman named *Rucello*. She has appointed a last meeting with her lover on the evening of her betrothal, and at the opening of the Prologue he waits outside the gate of her house. He knows that his love is returned, but not that *Clarice* has been affianced to another. She comes, but only to bid him farewell. They are interrupted by *Rucello*, who taunts *Savonarola* with his lowly origin, and roughly orders *Clarice* to return to the house. *Savonarola* denounces him, and they are about to fight when a company of Dominican monks cross the stage singing as they go. The combatants put up their swords, and after the procession has passed, *Clarice* is drawn within the gates, but not before she has sworn to *Savonarola* that she will never marry *Rucello*. The student, left alone outside the gates, struggles once more against his fate, and tries to force an entrance, but as he does so the distant chant of the Dominicans breaks upon his ear, and he determines to join them and embrace a religious life.

So far the Prologue, after which twenty-three years are supposed to elapse. In the meantime, *Clarice* has been married to a certain *Strozzi*, and has died leaving a daughter, closely resembling herself, named *Francesca*. Of this daughter *Rucello* has obtained the guardianship, for *Strozzi* is also dead. She has been brought up in Florence, learning from her guardian to hate the very name of *Savonarola*, who by this time has, by his unbounded influence and strength of character, risen to a position of supremacy in the city. *Rucello* is at the head of a set of partisans of the Medici, who desire to overthrow the power of the priest and to bring in their own princes as rulers.

At the beginning of Act I. they meet opposite *Rucello's* house in the Piazza della Signoria, he having promised to produce an emissary who shall be instrumental in delivering up Florence to the Medici. This messenger is *Francesca*, who now enters and declares her hatred of *Savonarola*, and her longing to see Florence delivered from his sway. While waiting for her message, she is met by *Sebastiano*, a member of the secular order of the Piagnoni, founded by *Savonarola*; he loves her, but in vain, for her heart is given to the cause wherein lies, as she has been taught, the only hope for Florence. He tries to dissuade her from her error, and to show her the treachery which it involves; but she is not to be turned from her purpose. When she is gone, the ceremony of the "Burning of Vanities," so graphically described in "Romola," takes place, the Piagnoni boys collecting from the rich Florentines jewels and other spoils "for the holy fire." The partisans of the Medici deride the donors, and a tumult arises, which is immediately quelled at the appearance of *Savonarola*, the people falling at his feet as he advances, clad in the white robe and black hood of the order, and bearing in his hand a skull. Peace is restored, but is soon broken again by the discovery of *Francesca's* treachery. She is brought in, and confesses with pride that she is of the Medicean faction. *Savonarola* orders her to prison, but *Rucello* steps in and tells him whose daughter she is, showing him a miniature of *Clarice*. *Savonarola* wavers, and orders her to be freed.

Upon this *Rucello* reviles him to the crowd, calling him

One who sells
The honour of the state to feed and fan
The puling passion of a love-sick boy.

Savonarola regains his self-possession, and gives *Rucello* the lie, by confirming his first order of condemnation, and as *Francesca* is led off, the curtain falls.

Act II. passes in the monastery of San Marco. The Medicean faction has gained strength, and is endangering the ecclesiastical power in the city. The monks are praying to their founder, St. Dominic, for aid. *Sebastiano* and the chiefs of the Piagnoni come to defend the convent, and all go into the chapel, except *Sebastiano*, who stands as sentinel outside. To his surprise, *Francesca* demands admission. She has been set free by *Rucello*, and in her imprisonment her feelings towards *Savonarola* have completely changed, and she is now come to warn him and his monks of the approach of the Medici. Shortly afterwards they come and sack the convent, defeating its defenders and killing *Sebastiano*. *Savonarola* is imprisoned.

The third act is occupied with the final scenes of his life. In the prison *Francesca* comes to crave his forgiveness. He blesses her, and as he does so the memory of years gone by returns, and in *Clarice's* child his old sorrow is expiated. The guards enter to take him to execution, and curtains close in the scene while a funeral march is played. The second scene is in the Piazza, where *Rucello* is exulting in the accomplishment of his revenge. As *Savonarola* comes, followed by the crowd who kneel for his blessing, *Rucello* confronts him in triumph, and scoffs at him. He remains perfectly calm, but *Francesca* and the crowd pour curses upon *Rucello's* head. The procession moves on, leaving *Francesca* alone on the stage, watching the preparations for the execution. As the ruddy glow of the distant fire lights up the stage, she utters strains of rapturous exaltation as though seeing an angelic vision, and at last sinks lifeless to the ground.

The music inspired by this fine libretto is in all respects worthy of it. It is throughout lofty in emotion, conceived on the highest lines, intellectually as well as musically, and admirably sustained in every portion. It is not too much to say that in breadth of conception and richness of imagination, as well as in intrinsic musical beauty, it far excels all Mr. Stanford's former works. His method of operatic treatment is as original as the music itself. He uses "leading motives" freely, but by no means too lavishly. Some of the recurring phrases savour rather of musical allusion than of the "Leitmotiv" proper. Thus the orchestral opening of the Prologue is used again almost note for note to introduce Acts II. and III., which treat, like the Prologue, of *Savonarola's* sufferings. A phrase of great breadth and beauty which first occurs in G major as an accompaniment to the expression of the young student's hopes of victory in love, is used again in a slightly modified form where supremacy of his influence is to be expressed, and again when he is taken prisoner, exulting in view of the martyr's triumphant death. The other musical motives may be left to explain themselves. The use of the Dominican Chant, the melody of which is taken from a collection of church music dating from about 1300, is very fine indeed, representing as it does the religious element in the drama. Of set pieces there are few or none in the opera, but nothing is farther from the composer's style than the "endless recitative" affected by some young musicians in fancied imitation of Wagner. Though there are no separable numbers, unless we count the prayer of the Dominicans and the funeral march as such, yet the music is divided into movements which are scarcely less clear in form than those of a sonata.

Among the most beautiful and striking portions of the score we may mention the duet and final tenor solo in the Prologue, *Francesca's* song and the scene of the Burning of Vanities in Act I., the Dominican Hymn and the duet between *Francesca* and *Sebastiano* in Act II., and in Act III. the duet in the prison, the funeral march and final soprano solo, in which the music first heard at the close of the Prologue recurs with the best possible effect, and by which the whole work is brought to a solemn and most affecting conclusion.

The performance at the Stadt Theater, Hamburg, on the 18th ult., when the work was produced for the first

time, was on the whole exceedingly good, and bore traces of the most careful study in all parts. The *title-rôle* was undertaken by Herr Ernst, a young tenor whose admirable acting made up for what his voice yet lacks in sustaining power. Frau Rosa Sucher, in the parts of *Clarice* and *Francesca*, was extremely fine, as will easily be imagined by those who saw her wonderful impersonations in the last season of German opera in London in 1882. Dr. Kraus sang and acted the part of *Rucello* with great vigour and artistic intelligence, and Herr Landau was the *Sebastiano*. The choruses were fairly well sung, but the acting of the singers was not all that could be wished. The orchestra was weak in the string parts, but was otherwise good. Herr Sucher conducted with the greatest care and skill, and the mounting of the work left nothing to be desired. The reception of the opera was most enthusiastic, the composer being called before the curtain many times at the conclusion of each act. "*Savonarola*" is to be produced in London during the approaching season of German performances at Covent Garden, under Herr Richter's direction.

J. A. FULLER-MAITLAND.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

SPECIAL interest attached to the fourth and last Concert of the Festival Choral Society on March 27, because it was the occasion of introducing to the Birmingham public the sacred masterpiece of a foreign composer of note, who is probably destined to play an important part in the musical history of the town. Anton Dvorák, whose "*Stabat Mater*" furnished the principal item of the Concert, was entrusted some time ago with a commission for the Birmingham Festival of 1885, and he has now intimated to the committee that he has found a congenial subject in the life of the reformer, John Huss. But little of his music had been heard in Birmingham prior to the performance of his "*Stabat Mater*," which came, therefore, almost as a revelation upon the musical public of the Midland metropolis, and though the mournful character of the theme, and the somewhat severe spirit in which the composer has addressed himself to its exposition, render it improbable that the work will ever command the suffrages of the million, there was no mistaking the deep impression its noble strains produced upon the many earnest and educated music lovers present on this occasion. It was remarked that the themes employed in his "*Stabat*" are few and simple, but expressive, with little or none of the changeful flow of luscious, cloying melody which we get in Rossini's setting of the hymn, but more reserve and severity, if not more purity of style, than in the work of the Italian composer. The performance, though by no means an ideal one was, considering the difficulty of the music, a very creditable effort, more especially on the part of the chorus and band. A good deal of the solo music, however, severely taxed the resources of the principal artists, Miss Anna Williams, Madame Mudie Bolingbroke, Mr. Redfern Hollins, and Signor Foli. Schubert's "*Song of Miriam*," which was also performed here for the first time on this occasion, scarcely fulfilled the expectations of the many Schubert lovers present, who comforted themselves, however, with the reflection that if the composer himself had written the orchestral parts, which were supplied by Lachner, the result might, perhaps, have been different. The performance of the work by Miss Anna Williams and the chorus was, under every aspect, very satisfactory. An excellent rendering of Mendelssohn's setting of the Forty-second Psalm, "*As the hart pants*," concluded the Concert.

At the second Concert of the Amateur Harmonic Association, on the 2nd ult., the principal item was Schubert's tuneful First Mass in F, which exhibited the choir in a very favourable light where their efforts were not obscured by the loudness of the band. With the exception of an occasional want of balance between the vocal and instrumental sections, and a tendency to drag the time in places, the performance left little to be desired. In Beethoven's Choral Fantasia Miss Agnes Miller was the pianist, and acquitted herself in this and in a series of four harpsichord studies by Scarlatti with her accustomed skill and judgment. A couple of part-songs, including Beethoven's

"Calm sea and prosperous voyage," Handel's Fourth Organ Concerto, capably played by Mr. Stimpson, and songs by Rossi, Braga, Sullivan, and Ambroise Thomas, made up the programme.

Schumann's "*Paradise and the Peri*," first produced before a Birmingham audience by the local Philharmonic Union, in September, 1878, was repeated by the same Society on the 3rd ult., when the important part of the *Peri* devolved on Miss Anna Williams. The work possesses a special interest for Birmingham, owing to the many points of contrast and analogy it presents with Mr. Barnett's setting of the same poem, produced at the Birmingham Musical Festival of 1870—more than a quarter of a century after that of Schumann. Of the sterling qualities of the latter work it would now be superfluous to speak, and its performance on this occasion does not call for much comment. The choir, though somewhat weak in the tenor section, had evidently rehearsed the work carefully, and notwithstanding that the band was not large enough to fulfil all the requirements of the score, it was of excellent quality. Miss Williams was in fine voice, for which the music of the *Peri* afforded large and effective scope, and her efforts were well seconded by those of Miss Johnson, Miss Yates, Mr. Abercrombie, Mr. Alexander Smith, and Mr. D. Harrison. Of the choruses, the more delicate ones fared best, the brief Angels' chorus and the chorus of Hours being exquisitely sung. For some of the other choral numbers more weight and volume of tone and occasionally more fire were wanting. In Hiller's Pianoforte Concerto in F sharp minor, Mr. G. J. Halford displayed a neat articulate touch combined with good phrasing and power. The "banquet scene," from Max Bruch's "*Odysseus*," a clever but somewhat heavy work, first heard in Birmingham in May of last year, was the next item of this interesting Concert, which terminated with a spirited performance of Gounod's "*Mireille*" Overture. Dr. Swinnerton Heap conducted throughout with his accustomed judgment.

On Good Friday the Philharmonic Union gave its usual performance of "*The Messiah*" in the Town Hall, with organ accompaniment only, under the direction of Dr. Heap. The choral singing generally was satisfactory, and Mr. Stimpson's playing left nothing to be desired, though the instrument was somewhat out of condition. At Aston Lower Grounds, on the same day, there was a crowded hall to hear a performance of "*Elijah*," under the direction of Mr. C. J. Stevens. There was a full band and chorus of 400 voices, with Miss Anna Williams, Miss Emilie Lloyd, Mr. Vernon Rigby, and Mr. Bridson, among the vocal principals. Miss Williams was in excellent voice, and impressed the audience more particularly by her singing of "*Hear, ye Israel*." Miss Emilie Lloyd was effective in the dramatic scene between *Jezabel* and the *Prophet*. Mr. Vernon Rigby won great applause by his singing of "*If with all your hearts*," and Mr. Bridson, in the music of "*Elijah*," sang with judgment and skill. The choruses generally were well rendered, and the playing of the instrumental accompaniments left little to be desired.

At Mr. Stockley's fourth and last Orchestral Concert, on the 24th ult., the principal features were Gade's Fourth Symphony—which had to be substituted at short notice for Dr. Villiers Stanford's *Serenade*, owing to the difficulty of procuring copies—Sullivan's "*In Memoriam*" Overture, two of Dvorák's Slav dances, Schubert's "*Rosamunde*" ballet music in G, Weber's Overture to "*Der Freischütz*," and Handel's Fourth Organ Concerto, to which Mr. Stimpson, who played the organ part, contributed some additional band parts, calculated to meet the requirements of the modern orchestra. The playing of these various pieces showed that the band, which numbers 80 performers, is steadily gaining in strength, unity, and precision, and that it is in a fair way to occupy the same relative position in Birmingham as that filled so creditably by Mr. Hallé's orchestra in Manchester. Madame Patey sang Gounod's "*Golden thread*" and Haydn's "*Spirit song*" in her most effective manner. Mr. Maas excited great enthusiasm by his singing of Handel's "*Sound an alarm*," which had to be repeated, Meyerbeer's "*Disperso il crin*," from "*L'Etoile du Nord*," and Wagner's "*Prize song*." Miss Nannie Reynolds favourably impressed the audience by her playing of Chopin's Andante Spianato and Polonaise

in E flat; and her father, the contra-basso player, created a great sensation by his masterly playing of Lasserre's Fantasia on "Fra Diavolo."

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THERE has been almost a dearth of musical performances in Leeds during the past month. Bach's "Passion" Music, according to St. Matthew, given in the Leeds Parish Church, on the 4th ult., attracted a large congregation. The Parish Church has for half a century borne a very high reputation for the richness of its choral services, and for the able manner in which, on special occasions, sacred works of the highest class are performed by the choir. The "Passion" was produced in this instance on a scale of completeness which is seldom reached in any of our English churches. The ordinary choir was supplemented by a chorus of ladies and gentlemen connected with various musical organisations in Leeds. Mrs. Hutchinson and Mrs. Creser sang two of the principal parts, the others being in the hands of Mr. Charles Blagbro', Mr. Morton, and Mr. Theodore France, members of the choir. The Church now possesses an organ of the very finest quality, and in Dr. Creser an organist and choirmaster who combines executive ability of a high order with good taste and considerable experience. The accompaniments consequently occupied an important place in the performance, which, generally, was very impressive.

On the 22nd ult., Gade's "Erl-King's Daughter" was given in the Leeds Church Institute by the Emmanuel Choral Society to a moderate audience. Considering that this is only its second session, the Society has made considerable progress in the musical art. Very fair justice was done to the beautifully coloured choral numbers, but the rich instrumental scoring had no place in the performance save in the shape of a pianoforte accompaniment, an accompaniment which, it ought to be said in justice to the pianist, Mr. Horace Reyner, was admirable. The soloists were Miss Annie Woods (soprano), Miss Greenwood (contralto), and Mr. H. Wilson (baritone), all of whom sang with judgment and fair vocal ability. The Conductor was Mr. J. Lister Smith, who discharged his duties efficiently. A miscellaneous programme followed the Cantata.

The special performance in memory of the late Duke of Albany, given by Dr. Spark on the great organ in the Town Hall, on March 29, was attended by a large and most sympathetic audience. The programme was judiciously selected, and included Beethoven's Funeral March (from his Sonata in A flat), Mendelssohn's air, "O, rest in the Lord," a Selection from Mozart's "Requiem," the Dead March in "Saul," and other appropriate pieces, all of which were admirably played.

On the 3rd ult., at the Mechanics' Institution, Bradford, the Temperance Choral Society performed a new historical Cantata, entitled "Magna Charta," by Mr. Henry Coward, of Sheffield. The event attracted some attention. The *Bradford Observer* speaks of the work as "honest and earnest," but certain it is that the Cantata will never set the musical world on fire. Mr. Coward has a good knowledge of harmony, and a certain fund of a rather mechanical kind of melody; but there is neither imagination nor dramatic instinct to fuse these elements into a warm and living unity. The Cantata is constructed as a succession of clearly-defined solos and choruses, alternating in a rather perfunctory fashion. The part of *Justice* is taken by the soprano, *Stephen Langton* by the tenor, and *King John* by the bass. The performance was an efficient one. The soloists were Miss Tomlinson, Mr. J. W. Calverley, and Mr. W. Golden; and the accompaniments were rendered by Mr. W. H. Tate and Mr. W. H. Haste. Mr. T. H. Salter was the Conductor.

At St. James's Schools, Idle, the first of three Subscription Concerts, promoted by the Idle Harmonic Union, was given on the 3rd ult. The performances consisted of sacred and secular choruses and songs. The Concert was very successful. Dr. Stainer's new Cantata "St. Mary Magdalen" was produced on the 3rd ult., by the Shipley Choral Society, in the Victoria Hall, Saltaire. The work was excellently interpreted

under Mr. Alfred Broughton's management, and well received. The soloists were Miss Clara Jowett, Mrs. Ashcroft Clarke, Mr. Charles Blagbro', and Mr. J. Dewhurst. The Cantata was followed by several miscellaneous items. On the 9th ult. Spohr's "Calvary" was given in Airedale College Hall. The choral portions were sung by members of the Bradford Festival Choral Society, and the principals were Miss Clara Jowett, Madame Armitage, Mrs. Clarke, Mr. A. Broughton, and Mr. Thornton Wood. On the 22nd ult. the Bradford St. Cecilia Society performed the third part of Schumann's "Faust" and Schubert's "Song of Miriam." Schumann's music to "Faust" is entirely new to this part of the country; indeed, the music generally of that composer is but seldom produced in Yorkshire. It is difficult to say why this is the case, for such works as have been given, "Paradise and the Peri," for instance, have been followed with encouraging results. But Schumann is only for the cultivated musician who can follow his uneasy and ever-varying currents of thought, and those who would interpret his fanciful tone pictures must first overcome great difficulties. On this occasion the Society, although but a body of amateurs comparatively unaccustomed to such trying ordeals, succeeded most intelligently, to the credit not only of themselves but of Mr. Hecht, their Conductor.

A few of the leading musicians of the North of England assembled in the Leeds Town Hall, on the 23rd ult., under the presidency of Dr. Hiles, of Manchester, to receive a deputation from the Society of Professional Musicians. The meeting decided to support the Society, the object of which is to organise the profession of music throughout the country.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

MUSIC has rather flagged in Bristol lately, and, except for the Monday Popular Concerts, there has not been much going on of great interest. The fourth Popular Concert of this season was given on March 31, when, in consequence of the death of the Duke of Albany, the programme was preceded by the Dead March in "Saul," followed by the National Anthem, the immense audience standing throughout. The programme, a very interesting one, was as follows:—Overture, "The Flying Dutchman," Wagner; Grand Symphony, "The Scandinavian," F. H. Cowen; Air, "O mio Fernando," Donizetti; Overture, "Der Freischütz," Weber. Part II.: Concerto in G minor, for pianoforte and orchestra, Mendelssohn; Song, "Sunshine and Rain," Blumenthal; Largo (arranged for solo, violin, harp, organ, and orchestra), Handel; "Melodie à l'Espagnole," Cowen; Song, "Light in Darkness," Cowen; Selection, "Il Trovatore," Verdi. The work of the band was remarkably good throughout the evening, only a few slight faults being noticeable. Mr. Cowen conducted his Scandinavian Symphony, which received a masterly interpretation, and was warmly applauded. Mr. Cowen also conducted his other composition and the Largo, in which latter piece the solos were undertaken by Mr. Carrington (violin), Mr. Cheshire (harp), and Mr. Riseley (organ). In Mendelssohn's G minor Concerto, Miss Maud Bennett, a young local pianist, evinced a firm, clear touch and good execution. The vocalist was Miss Eleanor Rees, Westmoreland Scholar of the Royal Academy of Music, who created a most favourable impression.

The fifth Concert was given on Easter Monday, when a more "popular" programme than usual was selected. The attendance was so large that many were unable to gain admission, and numbers stood throughout the Concert. The first item was the Overture to the "Midsummer Night's Dream," followed by the Scherzo and Wedding March, admirably played by the band. Then came Schubert's "Unfinished" Symphony, which was most attentively listened to, and evidently highly appreciated. The interpretation of this beautiful work reflected the greatest credit on both Conductor and band. The first part closed with Haydn's "Farewell" Symphony. Part II. opened with a selection from "Faust," given for the second time this season, by special desire, and was followed by Nicolai's Overture to the "Merry Wives of Windsor," which is always popular in Bristol. The vocalists were

Miss L. Phillips, of Bath, and Miss Ethel Winthrop, who each contributed two songs, and were heartily applauded, being recalled after each effort.

The Saturday Musical Association gave Cowen's "Rose Maiden," in Colston Hall, on the 6th ult., and a miscellaneous selection, with Mr. Gordon's usual chorus and band, and with Mr. Riseley at the organ. On the 19th ult. the People's Concert Society gave a Concert, when Hutchinson's Cantata "The Story of Elaine" was the principal item. It was very fairly performed, and there was a good audience. On the same evening the musical play "Guy Mannering" was given at the New Theatre Royal, with Mr. Sims Reeves and his son, Mr. Herbert Reeves, as two of the chief characters. It is almost needless to say that Mr. Sims Reeves received enthusiastic applause on his appearance. His singing quite fascinated the large audience, and as the evening went on he was cheered again and again.

Mr. George Riseley gave Organ Recitals at Colston Hall, on the 3rd and the 12th ult., and two on Good Friday, in the afternoon and evening, when the programmes consisted of sacred music.

Miss Aylward's second Chamber Concert was given at the Assembly Rooms, Salisbury, on the 17th ult., when the programme was confined entirely to Beethoven's works, and included the Quintet in E flat (Op. 16), the Kreutzer Sonata, and the Septuor in E flat (Op. 20). Miss Aylward was associated with Mr. Burnett (violin), Mr. W. H. Hill (viola), Mr. Whitehouse (violoncello), Mr. A. Aylward (contra-bass), Mr. Malsch (oboe), Mr. Lazarus (clarinet), Mr. Catchpole (horn), Mr. Wotton (bassoon). Mr. Albert James contributed two songs, and the audience, which was large, was highly appreciative.

The Choral Society gave "St. Paul," on the 22nd ult., with full band and chorus. The principal vocalists were Miss Margaret Hoare, Miss Alexandra Ehrenberg, Mr. Hayden, and Mr. Thorncliffe. Mr. Aylward conducted.

On Palm Sunday Rossini's "Stabat Mater" was given at the pro-Cathedral with full orchestral accompaniment.

At the last of the Exeter Concerts for the present season a novelty was produced in the shape of a Symphony, for organ and orchestra, by M. Guilman. This proved to be the well-known Sonata in D minor, which has been most effectively arranged in its new form by the author. The instrumentation is excellent, and the work was received with much applause. This is, as far as I am aware, its first performance as a Symphony in England. On Good Friday Gounod's "Daughters of Jerusalem" was sung at the Cathedral afternoon service, the choir being augmented by about fifty amateurs, selected from the various choral societies of the city, as was also the case at the afternoon service on Easter Day.

Two Concerts were given in the Victoria Hall, Exeter, on the 17th ult., on the occasion of the Seventh Annual Festival of the Western Counties Musical Association. The programme at both Concerts was of an exceptionally high and attractive character. In the afternoon Mozart's "Requiem Mass" and Mendelssohn's "Hymn of Praise" were produced in a manner not unworthy of their exalted character and of the reputation of the band and chorus to whom the onerous duty was assigned. The chorus numbered 311 voices, viz., 108 sopranos, 76 altos, 57 tenors, and 70 basses. They were contributed by the various branches as follows: Budleigh Salterton, 18; Exeter, 110; Exmouth, 26; Honiton, 20; Newton Abbot, 18; North Devon, 15; Porlock, 1; Sidmouth, 4; Silverton, 21; Taunton, 17; Teignmouth, 10; Tiverton, 29; Wellington, 22. The band comprised 66 performers, of which 29 were professional and 37 amateur players. As in the case of last year's band, it was again noticeable that only two players were resident east of Bristol. The soloists were Miss Fonblanque, Miss Mary McLean, Mr. Edward Lloyd, and Mr. Bridson. Mr. D. J. Wood was Conductor, and Mr. E. M. Vinicombe, as Organist and Accompanist, and Mr. M. G. Rice, as leader of the band, acquitted themselves with marked ability. The afternoon Concert was well attended, and was a decided success in every way. The "Requiem Mass" was the first work on the programme. Of the choruses, the "Sanctus" was, perhaps, the most successful joint effort on the part of the orchestra and chorus. Miss Fonblanque's telling soprano was heard

to great advantage in "Te decet hymnus" and in the concluding solo, "Tuba mirum," and Miss McLean was highly successful in the "Benedictus." Mr. Lloyd did full justice to the parts allotted to him, and Mr. Bridson made a most favourable impression. Mendelssohn's "Hymn of Praise," which followed, was by no means a less significant triumph for both orchestra and chorus. The three introductory orchestral movements were, as a whole, very effectively rendered, and the work of the chorus throughout was very satisfactory. The solos were taken by Miss Fonblanque and Mr. Lloyd in a manner which left nothing to be desired. At the evening Concert the *pièce de résistance* was Smart's Cantata "The Bride of Dunkerron," which was performed for the first time in Devonshire, and most favourably received. The rendering of the choruses, though not altogether faultless, was marked by an efficiency of interpretation and executive power which was very commendable. Miss Fonblanque, Mr. Lloyd, and Mr. Bridson were the soloists. There was a large attendance, and the festival of this year was certainly the greatest success that has been achieved by the Association.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MUSIC in the Scottish Metropolis was last month chiefly associated with the commemoration of the Tercentenary of Edinburgh University. The proceedings in connection with this important event lasted four days, and, thanks to the energy and spirit of the occupant of the Music Chair, Sir Herbert Oakeley, a position of prominence was given to the art, which was simply its due. It is not in place here to do more than record the musical portion of the celebration, but it may be mentioned that Sir F. A. Gore Ouseley and Mr. Charles Hallé were among the number of distinguished men on whom the honorary degree of LL.D. was conferred, at the meeting held for the purpose in the United Presbyterian Synod Hall, on Thursday, the 17th ult.

On Wednesday, the 16th, the Commemoration celebration commenced with a service in the Cathedral Church of St. Giles, restored, it may be mentioned, through the munificence of the late Sir William Chambers. After prayer by Dr. Lees, the incumbent, and reading of the lessons by Professor Taylor, the musical part of Wednesday's service was entered upon by the singing of the Old Hundredth Psalm by a choir of 200 voices, sixty of them students. The Te Deum was sung to Hopkins's chant. Very few of the congregation took part in the latter, the music being unfamiliar and the noble hymn itself little known. Dr. Story's hymn "Within our Father's house," to the music by Sir Herbert Oakeley, was better rendered. After an eloquent sermon by Professor Flint, in which he claimed a very high place for the University as a reflex of the national religious life, the congregation joined heartily in singing Luther's hymn "Now thank we all our God," the service coming to a fitting conclusion by a very effective rendering of the "Hallelujah" Chorus from the "Messiah."

On the afternoon of the same day Professor Oakeley gave an Organ Recital in the Music Class-room, Park Place. The programme embraced selections from Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Pleyel, Bach, and Ouseley, the latter being represented by his prelude for organ in F major, all being played with excellent effect, and in presence of a fashionable and distinguished assemblage.

On Friday afternoon, the 18th, the members of the University Musical Society gave a Concert in the Music Hall, under the direction of Professor Oakeley. The Choir, about one hundred and fifty in number, was carefully selected as to musical efficiency, and supported by an orchestra of fifty-eight performers, chiefly from Edinburgh and Glasgow, some students being among their number. The choral pieces had all been heard before at University Concerts, but they have never been better sung. The choralists seemed to be on their mettle, inspired by the occasion no doubt, and in regard to expression, volume of tone, and tunefulness, the singing was all that could be desired. Professor Oakeley's setting of "Alma Mater,"

appropriately opening the Concert, was vigorously sung. Then followed Mendelssohn's "Festgesang" Chorus, and Bishop's "Hail to the Chief," both excellently rendered. Sir H. Oakeley's "Home they brought her warrior dead," one of his happiest efforts and very effective in its choral adaptation, was carefully and feelingly interpreted. The only other choral arrangement that need be referred to is the Scottish melody "What's a' the steer," which, being unaccompanied, was a capital test of the ability of the Association—a test which they stood perfectly in every respect. The Overtures to "The Magic Flute" and "Euryanthe" were played very well indeed, considering the impromptu character of the band. Equal justice was done to the March from Sir F. Gore Ouseley's Oratorio "St. Polycarp"—included in compliment to the Oxford Professor, who was present, and who must have been gratified by the hearty appreciation of his scholarly and tuneful music. Professor Oakeley's "Edinburgh" March was also in the programme. The Concert, which was excellent all through, was concluded by the singing of the National Anthem.

At night a Students' Symposium took place in the Music Hall. Many of the distinguished visitors attended it. The Symposium was of the nature of a Smoking Concert, and with its absolute freedom of restraint, and its homeliness and good feeling, was of the most thoroughly enjoyable character.

On Saturday evening, the 12th ult., an Organ and Choral Concert took place in the Music Class-room, Park Place, under the direction of Professor Oakeley. The programme included the Overture to Haydn's "Seven Last Words," the Credo, Sanctus, and Gloria from Oakeley's Service in E flat, and other of the Professor's own compositions. The choral part of the programme was undertaken by members of the Edinburgh Choral Union, under the conductorship of Mr. Collinson.

A performance of Haydn's Oratorio "The Creation" was given, on the 15th ult., in Edinburgh pro-Cathedral, by the choir connected with that church. As a rule the choruses were satisfactorily rendered, the solos, too, being in competent hands. An efficient band played the accompaniments. Mr. R. McHardie conducted.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

NUMEROUS Concerts have taken place since my last letter, mostly by the musical associations of the city and its neighbourhood.

The fourth Annual Concert of the Glasgow University Choral Society was given on March 25, in the Bute Hall, which has just been added to the University by the munificence of the Marquis of Bute. The chorus, assisted by a few honorary members, numbered eighty voices, and the orchestra thirty-five instrumentalists, including some well-known amateurs, led by Mr. W. H. Cole, all being under the direction of Mr. Montague Smith, Organist of the University. The selection of choral music included Mendelssohn's "Festgesang" chorus, Müller's "Spring's Delights," A. C. Mackenzie's "A Franklyn's Dogge," and Mr. Montague Smith's spirited part-song "To arms," orchestrally accompanied. The solo singing was quite a feature of the entertainment, several airs being sung by individual members of the Society with conspicuous ability. Beethoven's Trio in C minor, for violin, cello, and piano, was played with considerable taste. The orchestra played the Overtures, "Crown Diamonds" and "Fra Diavolo." At the final rehearsal prior to the Concert, the members of the Society presented a handsome ivory and gold *bâton* to Mr. Montague Smith as a mark of esteem.

The Glasgow Select Choir, conducted by Mr. James Allan, gave its final Concert for the season on March 29, in St. Andrew's Hall, the programme consisting chiefly of hymns and anthems, the latter called in Scotland scripture sentences (to disarm prejudice, doubtless), all being selected from the hymnals of our three leading Presbyterian denominations. These Concerts, of which the choir has given several in Glasgow and other towns, are highly valued by all who are desirous of raising the standard of divine worship in Scotland, as examples of

what congregational singing might and should attain to—an "ideal rendering" in fact of church praise. The choruses were given with the usual exquisite taste and refinement, and there was a large audience.

At Kilmalcolm, near Glasgow, on March 28, A. R. Gaul's Cantata "Ruth" was performed by the Musical Association, a body of some fifty choristers, under the charge of Mr. Paterson Cross, of Greenock. The "Chorus of Reapers," and particularly the finale "Rejoice," were very well sung indeed. The soloists who represented the characters of *Ruth*, *Naomi*, and *Boaz* acquitted themselves with care and taste. Misses Ross and Thomson officiated at the piano and harmonium.

The Spring Fast-day occurred on the 3rd ult., and on that evening Concerts were given by the Glasgow Tonic Sol-fa Society (under Mr. W. M. Miller) with Haydn's "Creation," Miss Mary Davies, Mr. Welch, and Signor Poli being the principals; the Glasgow Select Choir with a programme of sacred part-songs, motets, &c.; and the Musical Union (conducted by Mr. W. Moodie), a transpontine Society, which essayed the "Messiah."

On the previous evening, the 2nd ult., the Crosshill Musical Association gave a very satisfactory rendering of Mr. Edwin Such's cantata "Narcissus and Echo," the work creating a highly favourable impression. It seems remarkable that such a pleasant work as it proved to be has not been heard here before, but I shall quite expect that now the cantata is known, with its attractiveness and comparative simplicity, it will be in request by societies. Mr. Peter Smith conducted, and Mr. G. W. Hopper accompanied on the piano.

So intimate are the relations, one way and another, between Glasgow and the Vale of Leven—where the novelist Smollett was born, and of whose once "limpid stream" he sang in still remembered lines—that mention may quite fittingly be made of a Concert, which took place on the 4th ult. in the Town Hall of Alexandria, by the Vale of Leven Choral Society, and at which Handel's "Acis and Galatea" was performed. The chorus, which numbers about a hundred voices, and is under the excellent training of Mr. James Love, acquitted themselves well. The soloists were Mr. Arthur Castings (tenor), from Hereford Cathedral, in room of Mr. J. Howell, indisposed, Mrs. Haden, from Dundee, and Mr. Robert Riddell. A good band, under Mr. Cole, of Glasgow, played the accompaniments.

On the 9th ult. the Glasgow South Side Choral Society, which is under the conductorship of Mr. A. McKean, gave a performance of Jackson's Cantata "The Year" in the City Hall, the audience being a fairly numerous one. This is probably the second occasion only on which this melodious composition of the Masham bearer of the musical name has been heard in Scotland. The singing of the South Side Choral Society might be more refined, but it is marked by vigour and invariable tunefulness, and all the parts are fairly mature in tone. The waltz-like chorus, "Oh, the flow'ry month of June," and the unaccompanied part-song "Let us quit the leafy arbour" were by far the best rendered choral numbers—the latter showing what the choir might do in expressive singing.

The Glasgow Temperance Choral Society, which draws its members from the various temperance bodies in the City, came before their friends on the 11th ult. with a modest programme of part-songs, glees, and choruses. Mr. John Bell conducted.

Heinrich Hofmann's Cantata "Melusina" was produced on the 10th ult., in the Dixon Hall, by the Pollokshields Musical Association, which has the distinction of having been the first Society in Britain to "do" one of the composer's choral works, which on that initiatory occasion was also "Melusina." In the interval, "Cinderella," by the same composer, has likewise been brought forward by the Society. A very good rendition indeed was given of "Melusina," the simpler work of the two, on the present occasion, the choir being extremely good, and the solos if not in quite such competent hands as formerly, being still respectably executed. Mr. W. T. Hoeck conducted, and there was a small orchestra in addition to piano and harmonium.

Gade's "Psyche" was given by the Partick Musical Society, on the 11th ult., under the experienced *bâton* of

Mr. H. McNabb. The performance reflected considerable credit on the choir and soloists.

A somewhat curiously arranged musical entertainment was given in the City Hall, on the evening of Saturday, the 12th ult. Seven "select" choirs (so styled), were brought forward, each singing two part-songs or glees. The occasion drew a crowded house, and the praiseworthy object for which the Concert was got up, namely, to provide funds towards the establishment of a branch in Glasgow of the London Tonic Sol-fa College was largely benefited. Some of the singing was very good, and some of it was poor. It would be invidious to enter into particulars, as competitive singing was not the intention of the promoters of the Concert.

On Monday evening, the 14th ult., Dr. Stainer's new Cantata "St. Mary Magdalen" was performed by the Musical Association connected with Pollokshields Parish Church, of which Mr. Alfred Heap is Organist and Choirmaster. The accompaniments were represented by a piano and harmonium. Mr. Robert Donaldson, jun., and Miss Smith took part with Mr. Heap in the accompaniments. Mr. Heap using the *bilon* in conducting the choruses and concerted numbers. There was an excellent attendance.

An excellent performance of F. H. Cowen's Cantata "The Rose Maiden" was given in Uddingston (near Glasgow), on the 15th ult., by the Musical Association, Mr. James Allan conducting. The choral singing was marked by the greatest possible attention to expression. On the same date the choir of Camphill United Presbyterian Church rendered a programme of secular music in the hall of the church. Much attention is given to music by this congregation, and the choir makes frequent appearances. The chief item in the selection of pieces was Jensen's "Feast of Adonis," and among the smaller numbers the finely written chorus "Let the past be dead" from Mackenzie's "Colomba."

The Hillhead Musical Association, which has now ended its twelfth year, chose for its Concert, on the 16th ult., Alfred Cellier's setting of "Gray's Elegy," together with part-songs by Mendelssohn, Schubert, &c. Mr. W. T. Hoeck conducted.

On the 18th ult. the first Concert of the Glasgow Southern Boys' Choir took place in the Dixon Hall. The object of the Association is to draw attention to the advantage of boys' voices for church choirs, these being almost unemployed except in Episcopalian churches. The juveniles made a very good appearance in some part-songs and glees, the tenor and bass parts being supplied by local chorallists, members of the Society, who take an interest in its prosperity. Mr. H. McNabb is its trainer and Conductor.

An able Society, if somewhat limited in point of numbers, has existed for eleven years at Bothwell, near Glasgow, and is now under the conductorship of Mr. W. T. Hoeck. It gave its second Concert for the season on the 18th ult., Mackenzie's Cantata "The Bride" and Macfarren's "May-day" forming the chief part of the programme.

I have only further to note a Concert on the 18th ult. by the Mount Vernon Musical Society, under Mr. James Allan, at which Parker's Cantata "Sylvia" was produced with very fair success. I think this exhausts Association Concerts for the month and for the season. I have something to tell about the financial results of the last Choral Union season, but it must stand till next month, seeing I have encroached so much on your space already.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 8.

THE sale of seats for the Wagner performances has been so great that another series of three Concerts will be given on May 7, 9 and 10. To the singers who are to appear in the first Concert (as already reported in this correspondence) Madame Nilsson will be added for the May series. The programmes are of the highest degree of interest, and comprise large portions of "Tannhäuser," "Lohengrin," "Parsifal," "Rheingold," and "Die Walküre."

The usual amount of interest in the musical Festivals is this year heightened, and in some places brought almost

to fever heat, by the promise of so much Wagner music, and the actual presence of the great Viennese trio of Wagner singers, who arrived yesterday in New York by the "Alaska." The Wagner rehearsals for orchestra have gone on steadily for some time, and the full rehearsals will now be unintermitting. The outline of the *tournee* under Mr. Thomas (with Materna, Winkelmann, and Scaria) includes Concerts in New York, Boston, Brooklyn, Philadelphia, St. Louis, Milwaukee, Detroit, Toledo, and Cleveland; and, in Canada, Montreal and Toronto; while formal musical Festivals will be held in Richmond, Baltimore, Washington, Pittsburgh, Cincinnati, Chicago, Memphis, Kansas City, Minneapolis, and Buffalo.

The Cincinnati Festival, which is the Sixth Biennial in the regular series, occurring on May 20, 21, 22, 23, and 24, will include, besides the extended Wagner selections, the Ninth Symphony of Beethoven, Brahms's "German Requiem," "Israel in Egypt," and "The Redemption." The Festivals in the other cities named will be hardly less important, so you may readily judge of the musical ferment now discernible in this country.

Here, in town, we are not so easily stirred, but we are very busy, with the Wagner music actually sounding notes of preparation, one opera going, another coming, and the customary *crescendo* of one season's series of concerts, all of which rise to the greatest height about this time, in order to end the year's work with *éclat*.

The last of the (extra) Orchestral Matinées of the Brooklyn Philharmonic series occurred on March 19, with an excellent programme.

The fifth New York Philharmonic Concert was as follows: Symphony, G minor, (Mozart); Concerto, No. 4, D minor (Rubinstein); Mr. Rafael Joseffy; Symphony in C, No. 2, Op. 61 (Schumann). The performance of the Mozart work by an orchestra so excellent in the interpretation of modern scores was a triumph of the art of conducting quite beyond description.

Sullivan and Gilbert's opera "The Princess Ida" has been withdrawn.

The seventh Brooklyn Philharmonic Concert presented the Bach Toccata in F, arranged for orchestra by Esser; the third part of Schumann's "Faust" music, and Beethoven's Ninth Symphony. Miss Amy Sherwin and Miss Winant were among the solo singers.

The programme of the sixth Concert of the Symphony Society was as follows:—Overture, Scherzo and Finale (Schumann); Concerto for Pianoforte, with Orchestra (Raf.)—Pianoforte, Herr Carl Faelten; Grand Quatuor (Op. 131), scored for full orchestra by Carl Mueller (first time in America), Beethoven; "Rheingold," Entrance of the Gods into Walhalla (Wagner). The Beethoven Quatuor was, upon the whole, very well received by the judges and critics (who, in New York at least, are not invariably the same persons).

At the final Concert of the New York Chorus Society Dvorák's "Stabat Mater" was produced for the first time in America, before an overflowing audience. The performance was admirable, and the work made a profound impression. The best criticism which has been written of it says:—

"Seldom has a new work of sterling merit met with such immediate and emphatic success. Those who observe the signs of the times must perceive that now the fountains of Italian music are exhausted a new stream of melody is being turned into European music. It is more healthy in tone, less artificial in structure, and suggests the open fields and forests rather than the hot-houses in which floriture and rank arias are reared. The 'Stabat Mater' illustrates this new tendency. It is not only full of melody, but the melody is simple and yet never commonplace, because it rests on a substantial, rich, and varied harmonic basis. The accompaniment also is melodious in all its parts, and this gives the score a polyphonic aspect, although never at the expense of clearness. The changes of key are often surprisingly beautiful, being sometimes brought about through a suspension, at other times by an abrupt but natural transition which suggests Schubert in manner rather than in substance. The instrumentation gives evidence of an exquisite colour sense, rare even at the present day. All the families of instruments are impartially considered, and true genius is displayed in the manner in which certain

Oh! for a closer walk with God.

May 1, 1884.

A SHORT AND EASY ANTHEM FOR WHITSUNTIDE

FOR SOPRANO OR TENOR SOLO AND CHORUS.

Words by WILLIAM COWPER, 1779.

Composed by MYLES B. FOSTER.

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Adagio non troppo.

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p Sw. with Ob. *abd 4 ft. Sw.* *Man.*

SOLO. *mp* Oh! for a clos - er

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walk with God, A calm and heav'n-ly frame! A light to shine up - on the road That

Man.

leads me to the Lamb!

FULL. SOPRANO.

Oh! for a clos - er walk with God, A calm and heav'n-ly

ALTO.

Oh! for a clos - er walk with God, A calm and heav'n-ly

TENOR.

Oh! for a clos - er walk with God, A calm and heav'n-ly

BASS.

Oh! for a clos - er walk with God, A calm and

Gl. soft 8 ft. *Ped.*

frame! A light to shine up - on the road That leads me to the Lamb!

frame! A light to shine up - on the road That leads me to the Lamb!

frame! A light to shine up - on the road That leads me to the Lamb!

frame! A light to shine up - on the road That leads me to the Lamb!

heav'n - ly frame! A light to shine up - on the road That leads me to the Lamb!

Solo Più moto agitato.

What peace - ful hours I once en - joyed! How sweet their mem'ry still! But they have

p Ch. 8 ft. *Sw. Oboe.*

left an ach - ing void, an ach - ing void The world can nev - er fill, the

rall. *Full a tempo.* *cres.*

world can nev - er fill. Re - turn, O ho - ly Dove! re - turn, re -

mf a tempo. *cres.*

Re - turn, O ho - ly Dove! re - turn, re -

mf a tempo. *cres.*

Re - turn, O ho - ly Dove! re - turn, re -

mf a tempo. *cres.*

Re - turn, O ho - ly Dove! re -

Gt. soft 8 and 4 ft. coupled to Sw.

rall. *mf Gt. a tempo.* *cres.*

p I hate the sins that made Thee mourn, And
 turn, Sweet messen-ger of rest! . . .
 turn, Sweet messen-ger of rest! . . .
 turn, Sweet messen-ger of rest! . . .
 turn, re - turn. . .

dim. *p* *Sw.* *Ped.*

drove Thee from my breast. The dear-est i - dol I have known, What -
cres. agitato.

Gl. *cres. agitato.* *Ped.*

e'er that i - dol be, Help me to tear it from Thy throne, to
cres. f

f

tear it from Thy throne, And wor - ship on - ly Thee. I
mf dolce. *soft Gl.* *mp*

f *no reed.* *mp* *Sw.* *Sw.* *no Ped.*

hate the sins that made Thee mourn, And drove Thee from my

Sw. Gt.

Gt. Mon!

breast.

mf. *dim. e rall.* *p*

Re - turn, O ho - ly Dove! re - turn, re - turn, Sweet messenger of

mf. *dim. e rall.* *p*

Re - turn, O ho - ly Dove! re - turn, re - turn, Sweet messen-ger of

mf. *dim. e rall.* *p*

Re - turn, O ho - ly Dove! re - turn, re - turn, Sweet messen-ger of

mf. *dim. e rall.* *p*

Re - turn, . . . O ho - ly Dove! re - turn, re - turn, *Ch. 8ft.*

dim. e rall. *Ch.*

Tempo primo.
dolce.
mp.

So shall my walk be close with God, Calm and se-re-ne my frame, So

pp. *tempo.* *pp.*

rest! re - turn, O ho - ly Dove! re - turn,

pp. *tempo.* *pp.*

rest! re - turn, O ho - ly Dove! re - turn,

pp. *tempo.* *pp.*

rest! re - turn, O ho - ly Dove! re - turn,

pp. *tempo.* *pp.*

turn, re - turn, ho - ly Dove! re - turn,

pp. *Tempo primo.* *pp.*

Ped.

pur - er light shall mark the road That leads me to the Lamb. . .

mp So shall my walk be close with God, . . . Calm and se - rene my frame; So

mp So shall my walk be close with God, . . . Calm and se - rene my frame; So

mp So shall my walk be close with God, . . . Calm and se - rene my frame; So

mp So shall my walk be close with God, . . . Calm and se - rene my frame; So

Sw. p

pur - er light shall mark the road That leads me . . . to the Lamb! . . .

pur - er light shall mark the road That leads me to the Lamb! . . .

pur - er light shall mark the road That leads me . . . to . . . the Lamb! . . .

pur - er light shall mark the road That leads me to the Lamb! . . .

p

dolce. rall. poco a poco al fine.

So shall my walk be close with God.

So shall my walk be close with

So shall my walk be close with

So shall my walk be close with

So shall my walk be

rall. poco a poco al fine.

God, be close with God. . . A - - men.

God, be close, . . close with God. . . A - - men.

God, be close with God. . . A - - men.

close, be close with God. . . A - - men.

instruments are combined with the voices, no less than in the transitions from one tint to another, which are always arranged with a sense analogous to that for complementary colours and contrasts in the world of sight; and this is a feature to which most composers do not pay sufficient attention. Dvorák's treatment of the voices is no less commendable than that of the instruments."

It will perhaps be no news to you that Mr. Thomas has secured for the Chorus Society next season the new work which Mr. A. C. Mackenzie is writing for the Norwich Festival.

Mr. Abbey's opera season ends this week, and Mr. Mapleson's begins on Easter Monday. Mr. Abbey has produced nothing of moment since my last writing. Gounod's "Romeo and Juliet" is again announced for to-morrow evening, but announcements and subsequent non-performances of it have been so frequent as to become a standing joke.

Mr. Abbey's retirement leaves the question "what next?" yet unanswered formally as concerns the new opera-house. He has offered to manage affairs next year if the directors will re-imburse him for his losses to date. Meantime, he has a performance appointed for his benefit, on April 21, which is likely to prove a "thumper." Mr. W. H. Vanderbilt yesterday sent his cheque for four thousand dollars (say, £800) as the price of his own box for that evening.

Mr. Mapleson and his company have returned to town. He really had extraordinary pecuniary success in the "Far West," particularly in San Francisco. So far he proposes positively nothing of any consequence for his Spring season here.

Last evening the New York Orchestra Society gave its first Concert. This is a new, completely equipped band, composed of the younger members of the profession, who do not find entrance into the ranks of the Philharmonic, &c. It is under the direction of Mr. W. G. Dietrich, a musician of reputation, and performed in a very good manner a rather ambitious programme.

With the end of the present (third) series of the Boston Symphony Concerts, Mr. Georg Henschel resigns his post as Musical Director, intending, as you know, to go with Mrs. Henschel to England. The two are giving three farewell vocal Concerts here, which are marked by their wonted good taste of conception and performance. Mr. Henschel's successor in Boston will be Mr. W. Gericke, the fact of whose coming has been contradicted by the Vienna newspapers, but is now officially announced.

Miss Henrietta Beebe has very often of late appeared in Concerts, singing in a really grand and noble way quite beyond anything she had attained before, either in America or during her visit to England.

At the Royal Academy of Music, the Lady Goldsmid Scholarship was competed for on the 5th ult. The Examiners were Messrs. W. Dorrell, H. R. Evers, F. B. Jewson, H. C. Lunn, Walter Macfarren, Harold Thomas, Frederick Westlake, and the Principal (Chairman). The Scholarship was awarded to Lilian Munster. The Sternedale Bennett Scholarship was competed for on the same day. The Examiners were Messrs. W. Dorrell, H. R. Evers, F. B. Jewson, Walter Macfarren, C. Steggall, F. Westlake, and the Principal (Chairman). The Scholarship was awarded to Septimus Webbe. The Santley Prize (a purse of ten guineas, for accompaniment on the piano-forte) was competed for on the 7th ult., and awarded to Agnus Serruys. The Evil Prize (a purse of ten guineas for declamatory English singing) was competed for on the same day, and awarded to Walter Mackway. The Llewelyn Thomas Gold Medal (for declamatory singing) was also competed for on the 7th ult., the Examiners at the three last-named competitions being Messrs. G. H. Betjemann, C. Santley, and J. Barnby (Chairman). The Medal was awarded to Marie Etherington. The Parepa-Rosa Scholarship, for vocalists, was competed for on the 21st ult. The Examiners were Messrs. F. R. Cox, W. H. Cummings, E. Fiori, and M. Garcia (Chairman). The Scholarship was awarded to Fanny Eliza Rowe. The competition for the Residue of the Potter Exhibition (two terms) was competed for on the 24th ult. The Examiners were Messrs. H. R. Evers, H. C. Lunn, Brinley Richards, F. Westlake, and the Principal (Chairman). The Exhibition was awarded to G. W. F. Crowther.

A CORRESPONDENT writes to us as follows:—"The St. Leonards and Hastings Choral Union having just completed its fourteenth season with a second performance of Gounod's 'Redemption,' it may interest some of your readers to trace the musical progress of these towns during the past few years. The Choral Union, like most other Societies, began with comparatively few members, but under the skilful guidance of its popular Conductor, Dr. Abram, it has gradually gone on increasing, till at the present time it numbers nearly 200 members and undertakes works that few societies would have courage to attempt. During the present season the Union has performed, either in church or concert-room, Gounod's 'Redemption,' Stainer's 'St. Mary Magdalen,' Spohr's 'Last Judgment' and 'Calvary,' and Mendelssohn's 'St. Paul.' Last November Dr. Stainer's 'St. Mary Magdalen' was performed twice in St. Paul's Church, Mr. H. C. Nixon, Mus. Bac., presiding at the organ, and Dr. Abram conducting, the tenor solos being undertaken by Mr. Kenningham. During Advent Spohr's 'Last Judgment' was twice performed in the same church, Mr. E. Kennard presiding at the organ and Dr. Abram conducting; and during Holy Week two very fine renderings of Spohr's 'Calvary' were given, with Mr. W. Goss Custard at the organ and Dr. Abram conducting. Early in December a very successful performance of 'The Redemption' was given in the large Concert Hall before an overflowing audience. For this a special picked orchestra was engaged and led by Mr. Carrodus. The solos were taken by Miss Annie Marriott, Miss Spencer Jones, Mr. Joseph Maas, and Mr. Fred. King, and the rendering of the whole composition was most satisfactory. The same work, owing to general desire, has just been repeated, when, in addition to the orchestra, a large organ of forty stops (recently erected) was made available and ably presided over by Mr. E. Kennard, the soloists being Miss Annie Marriott, Madame Patey, Messrs. Kenningham, Birch, and Winn, and the Conductor Dr. Abram. Within the last fourteen years most of the standard Oratorios have been performed by the Union, amongst which may be mentioned Sullivan's 'Martyr of Antioch,' Gade's 'Crusaders,' Rossini's 'Stabat Mater,' Schubert's 'Song of Miriam,' Bach's 'Passion' (St. Matthew), Mendelssohn's 'Athalie,' &c. In conclusion, we much congratulate the two towns on having such a Society, and the two towns and Society combined on having such a Conductor and worker as Dr. Abram."

THE 146th Anniversary Festival of the Royal Society of Musicians took place at St. James's Hall, on the 1st ult., under the presidency of Sir Farrer Herschell, Q.C., M.P. The Chairman, in proposing the health of Her Majesty, referred in sympathetic terms to the recent death of the Duke of Albany, who was one of the patrons of the Society, and this toast, as well as that of "The Prince of Wales and other Members of the Royal Family," was drunk in solemn silence. An eloquent speech on behalf of the objects of the Charity was made by Sir Farrer Herschell, and subscriptions to the amount of upwards of £1,000, including two or three legacies, were announced by Mr. W. H. Cummings, the Hon. Treasurer. The artists who assisted at the Concert were Miss De Fonblanque, Mdlle. Gabrielle Vaillant (violin), and the London Vocal Union, under the direction of Mr. Fred. Walker. Mr. Harvey Löhr acted as accompanist at the piano-forte.

THE 183rd monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms, on the 4th ult. The programme, which was composed of sacred music only, included "God, Thou art great" (Spohr), "Hear my prayer" (Mendelssohn), and Dr. Stainer's "The Daughter of Jairus." Madame Wilson Osman, Miss Marie Etherington, Miss Louise Augarde, Mr. Reginald Groome, and Mr. Stanley Smith were the soloists. In addition to the choruses in the above, the Choir contributed "Judge me, O God" (Mendelssohn) with great effect. The piano-forte and harmonium were presided at by Mr. F. R. Kinkead and Mr. H. Schartau respectively, and Mr. Joseph Monday conducted, as usual.

MESSRS. NOVELLO, EWER AND CO. will open a branch house in New York on July 1, their agreement with Messrs. Ditson and Co., who have so long acted as their agents, expiring at that date.

THERE was an impressive series of services on Easter Day at St. Anne's, Hoxton. Holy Communion was celebrated at seven o'clock; again at eight, and at eleven o'clock there was a Full Choral Celebration of the Holy Communion, the Service being Walton's "Plain Song," with the Easter Hymn and "The strife is o'er" as processional hymns. At half-past three there was a special service for children with processional hymns, Tallis's responses, &c. At seven o'clock there was a Festival Evensong, at which an orchestra, conducted by Mr. Goldring, was engaged. After the processional hymn "Christ is risen" had been sung, the band and organist played the "War march of the Priests" ("Athalie"). The band also joined in the Easter Hymn, the effect of the cornet and euphonium in the "Alleluia" being very striking. The Anthem "O give thanks" (Goss), also scored for the orchestra by Mr. Goldring, was performed in a most impressive manner. The sermon was preached by Rev. C. J. Oliphant and as an "Offertoire" the band played with the organ a March in G, by R. Dawre, from the "Lion of Judah," and, after the Benediction, "The Hallelujah" Chorus ("Messiah"); then "Brightly gleams our banner" was sung as a Recessional, and the Service concluded by a performance on the organ of "Worthy is the Lamb" and "Amen" ("Messiah"). The musical arrangements were under the direction of Mr. G. Dixon, the Organist and Choirmaster, who presided at the organ.

THE seventh series of the Denmark Hill Concerts was brought to a termination at the Surrey Masonic Hall, Camberwell, on Tuesday evening, the 8th ult. The executants were Herr Joachim, MM. Ries, Zerbini, and Piatti; Miss Agnes Zimmermann occupying the post of pianist. With such a combination of artistic skill little need be said of the manner in which the various items were interpreted, and in no instance did the performance fail to command the highest indications of appreciation. The programme comprised Schumann's Quartet in A minor, Op. 47, No. 1; Max Bruch's Kol Nidrei, for violoncello; Schumann's Romance in F sharp, Nachtstück in D flat, and Novellette in F (pianoforte); Spohr's Recit. and Adagio from Sixth Concerto, Nos. 15, 20, and 7 of the Hungarian Dances (Herr Joachim); and Beethoven's Trio in E flat, Op. 70, No. 2 (Miss Agnes Zimmermann, MM. Joachim and Piatti); Mr. Georg Ritter was the vocalist, contributing Mozart's Aria "Il mio tesoro," Schubert's "Den neugierigen," and Nicolai's "Spielmannslied." Mr. Zerbini accompanied. The series, from an artistic standpoint, may be pronounced successful in an eminent degree, and, though comparatively well attended, entitled the *entrepreneur*, Mr. Arthur Chappell, to greater support than the Concerts obtained.

SPOHR'S "Last Judgment" was excellently performed on Good Friday evening, at a Sacred Concert at New Cross Hall, under the direction of Mr. Stedman, for the benefit of the Post Office Orphan Home. The solos were sung by Masters Herbert Townsend, Willie Hull, and Fred. Walenn, Mr. Bernard Lane and Mr. Franklin Clive, the latter gentleman giving much effect to the dramatic portions of the work. The Choir consisted of Mr. Stedman's choir-boys and gentlemen, and the orchestra was led by Mr. Victor Buziau. In the second part, Miss Meredith Elliott achieved a decided success by her very effective singing of the "Lost Chord," and the admirable trumpet playing of Mr. Walter Morrow, in the obligato to "The trumpet shall sound," also deserves notice. Mr. T. Pettit and Master Gussie Toop presided at the harmonium and pianoforte respectively.

WE have received a Prospectus of the London Choral and Orchestral Society, which has been formed for the purpose of giving Concerts, in aid of Missions of the Church of England, in the poor districts of London. Ladies and gentlemen with good voices and a knowledge of music are invited to join as members of the choir, and also gentlemen instrumentalists, both strings and wind, for the orchestra. A nominal subscription of 2s. 6d. per annum has been fixed to meet incidental expenses. Names of those willing to assist and help forward the work of this Society may be sent to W. H. Bailey, Hon. Sec., 44, Netherwood Road, West Kensington; or to T. H. Wilkins, Hon. Conductor, 8, the Pavement, Clapham.

THE students of Madame Sainton Dolby's Vocal Academy for Ladies had a Concert at the Steinway Hall, on Thursday afternoon, the 3rd ult. The main object of entertainments of this description is of course to afford pupils in various stages of training the opportunity of facing public audiences; but Madame Sainton Dolby rarely fails to include some features of genuine musical interest in her programmes. Thus, on the present occasion, the solo singing was varied by excellent performances of Brahms's fine Motett "How long, O Lord," and a very fresh and charming Cantata entitled "Bethlehem," by Reinecke, in which the talent of the Leipzig Capellmeister is seen at its best. Among the pupils whose efforts justified strong hopes of their success as vocalists were Miss Mary Willis, Miss Fanny Moody, Miss Florence New, and Miss Amy Foster. Several first appearances were made, the most successful being that of Miss Hyde, who displayed a light but well trained voice in "With verdure clad," Miss Clarke in Gounod's "There is a green hill" proved her possession of a very fine contralto voice, which, however, is not yet fully under control. The part music was conducted by M. Sainton, and Mr. Leipold presided at the pianoforte.

THE second Biennial Festival of the Chicago Musical Festival Association will take place in the Exposition Building, on the 27th, 28th, 29th, 30th, and 31st inst., under the direction of Mr. Theodore Thomas. The solo vocalists will be Madame Amalia Friedrich-Materna (from the Imperial Opera House, Vienna), Miss Emma Juch, Miss Emily Winant, Herr Hermann Winkelmann, Mr. Theo. Toedt, Mr. Franz Remmert, Mr. Max Heinrich, and Madame Christine Nilsson. The choir, which numbers nine hundred trained voices, has been rehearsing under the direction of Mr. W. L. Tomlins since October last, and a special feature of the selection for the closing matinée will be the singing of the children's chorus, formed from Mr. Tomlins's classes, comprising one thousand voices. The orchestra will be composed of one hundred and seventy of the best instrumentalists in the country, selected especially for the Festival. The programmes, which are of the highest interest, include Haydn's "Creation," selections from Wagner's operas, Berlioz's "Messe des Morts," and Gounod's "Redemption."

ON Monday evening, March 31, an excellent performance of Mendelssohn's "Antigone" (which formed the first part of the programme) was given in the large Hall at Euston Station by the members of the Euston Glee Union, under the direction of Mr. Stephen Kilbey. The quartet "O Eros" was admirably sung by Messrs. Westlake, Harding, Reider, and Wand; Mr. H. Kinsell recited the connective lyrics very effectively, and the whole work was ably rendered. In the second part of the programme Miss Nellie Hudson, Messrs. Westlake, Wand, Johnson, and Gostic were highly successful in their vocal solos. Mr. S. Chapman was an able accompanist.

THE last of the winter series of free Entertainments for the People was given by the Bethnal Green Choral Society, and an efficient band, on Wednesday evening, March 26. The programme consisted of Dr. Stainer's "Daughter of Jairus," and a miscellaneous selection. The soloists were Madame Clara West, Miss Lottie West, Mr. C. J. Murton, and Mr. Henry Prenton. In the miscellaneous portion of the programme, the special features were a duet "Thou shalt keep the Commandments," and a new anthem "Lord I call upon Thee," both by Mr. John E. West. Mr. H. Baynton led the band, Mr. John E. West, F.C.O., presided at the organ, and Mr. R. A. Slater conducted.

THE Easter services at St. Helen's Church, St. Quinten's Park, North Kensington, were very successful. The services opened by the choir singing the Easter Hymn. The anthem was "The Lord is King" (Pittman). The sermon was preached by the vicar, the Rev. Dalgarno Robinson. In the evening the Easter Hymn was again sung during the procession of the choir, the anthem being "Christ our Passover" (Goss), the solo excellently rendered by Master F. B. Fletcher. The sermon was preached by the Rev. F. L. Meares. Great credit is due to the Organist and Choirmaster, Mr. F. K. Blanche, for the efficiency of the choir.

THE full prospectus of Mr. Gye's season at the Royal Italian Opera adds but little to the details we were enabled to furnish in our March number. The name of *Mdlle. De Vere*, however, (who was announced to appear for the first time in England) is now omitted from the list of sopranis, *Madame Fürsch-Madi*, *Mdlle. Leria*, *Madame Hélène Crosmont*, *Mdlle. Laterner*, and *Mdlle. Velmi*, with the well-known artists already named by us, making this important department of the company exceptionally strong. *M. Jourdain*, a tenor, is the only male vocalist new to us. It may be mentioned that *Massenet's "Le Roi de Lahore"*, with *Madame Durand* in the principal part, will be revived; and "*Aida*" is also promised, the character of the heroine by *Madame Adelina Patti*. *M. Reyer's "Sigurd"* and the Italian version of *Mackenzie's "Colomba"* will be amongst the interesting items of the season, which is advertised to commence on April 29, too late, of course, for notice in our present number.

Ye London Glee Men, under the direction of Mr. Richard Mackway, gave a Smoking Concert, the last of the season, at the Guildhall Tavern, on the 17th ult. The careful training of the voices was shown by the delicate rendering of *Cooke's glee "Strike the Lyre"* and *Edwin Ball's* part-song, "*How fair is the rose*." *Schumann's "Battle Song"* was finely sung, and equal excellence was attained in *Beethoven's "Chorus of Prisoners,"* from "*Fidelio*"; *Hatton's "April Showers,"* "*Phyllis*," by *A. H. D. Prendergast*; and *Reay's* characteristic setting of *George Withers'* quaint verses, "*I lov'd a lass*." *G. W. Martin's "Haste ye soft gales"* was also well sung by the Messrs. Newton, and songs were contributed by Messrs. Glazier and Pawsey, the latter being encoired in *Nelson's "Madoline."* Piano-forte solos were contributed by Mr. W. Horsey, and *Balfé's* duet "*Excelsior*" was sung by Messrs. R. Mackway and Frank Ward.

THE tenth annual Dedication Festival, at St. Michael's Bowes Park, Southgate, was celebrated on Monday, the 21st ult. A special feature this year, was the addition of a small orchestra at Evensong, which was most effective in the canticles, hymns, and anthem. The Anthem was "*Blessing, glory, &c. (Tours)*, and the Canticles were by *Dr. Stainer*, in *E flat*. After service, *Handel's Fourth Concerto* in *F* was performed, the organ part being supplied by *Mr. C. W. Pearce*, Mus. Bac., who also accompanied the service throughout. *Mr. Henry J. Baker* conducted.

THE thirtieth Annual Report of the Melbourne Philharmonic Society shows that the number of Vocal and Instrumental Subscribing Members has largely increased, and that many names have also been added to the subscription list. The production for the first time in the Southern hemisphere of Gounod's "*Redemption*" is referred to as "*the most important event in the history of the Society during the year*"; and cordial thanks are given to the Hon. Conductor, *Mr. David Lee*, for having conducted the public performances of the Society, and also to the other honorary officers.

THE London Church Choir Association purposes holding a Festival, we understand, in Rochester Cathedral, on Whit-Monday, when the music written for, and sung at, the last Festival, namely *Mr. C. E. Miller's Evening Service* in *D* and *Dr. Stainer's* anthem "*And all the people saw the thunders and the lightnings*," will be repeated. For the annual Festival in November, *Mr. Thomas Tallis Trimmell* is to compose the Service, and the late *Henry Smart's* anthem, "*Lord Thou hast been our refuge*" (composed for and originally produced by the Association) will be performed.

ON Good Friday the Walworth Choral Society gave "*The Messiah*," with full band and chorus of 160 performers, in the Surrey Masonic Hall. The principals were *Miss Margaret Hoare*, *Miss Helena Watkis*, *Mr. Frederick Cundy*, and *Mr. Frank May*. *Miss Hoare* gained an encore for "*I know that my Redeemer*," as did *Miss Watkis* for "*He was despised*," and *Mr. F. May* for "*Why do the nations*." The choruses were well sung. *Mr. F. Crome* led the band, *Mr. W. W. Crome* presided at the harmonium, and *Mr. H. E. Curtis* conducted.

THE thirty-first performance of new compositions by members of the Musical Artists' Society took place at the Grosvenor Gallery, on Saturday, the 5th ult. The first, and most important work in the programme was a pianoforte quartet in *C minor*, by *Miss Alma Sanders*, which had gained the prize offered by Trinity College, London, last year. It contains a good deal of clever and effective writing, and affords conclusive proof of its composer's high-class musicianship. The executants were *Miss Sanders*, *M. Wiener*, *Mr. Ellis Roberts*, and *M. Libotton*. A pianoforte trio in *E*, by *Mr. E. Aguilar*, is full of pleasant melody, which, however, is not subjected to much elaboration, and the pianoforte part is unduly prominent throughout. Other successful items in the programme were *Mr. Walter Macfarren's* part-song "*Daybreak*," and another entitled "*A Border Ballad*," by *Miss O. Prescott*.

ON Good Friday evening the choir of the Assembly Hall, Mile End, assisted by friends, gave a performance of *Handel's "Messiah."* The soloists were *Madame Carlotta Ide*, *Miss Agnes Coulson*, *Miss Rosina Cave*, *Miss Jeannette Bartlett*, *Mr. Dyved Lewis*, and *Mr. Charles T. Marriner*, all of whom were most successful, especially *Madame Ide* whose voice was heard to much advantage in the airs "*Rejoice greatly*" and "*I know that my Redeemer liveth*"; and *Mr. Dyved Lewis* who displayed much artistic feeling in the rendering of the *Passion music*. *Mr. Duncan Callow* was an efficient organist, *Mr. J. R. Poulter* played the trumpet obbligato, *Mr. Leonard Brown* led the band, and *Mr. G. Day Winter* (who is to be congratulated on the training of his choir) conducted. The hall was crowded with an appreciative audience.

ON Thursday, the 3rd ult., *Madame Rose Stummvoll* gave an evening Concert at the Lecture Hall, 69, Upper Street, N. The room was well filled by an appreciative audience, and a good programme was efficiently carried out. *Madame Stummvoll* was very successful in *Bishop's "Lo, here the gentle lark,"* and *Ganz's "Sing, sweet bird"*; as well as in the duet, "*The syren and friar*" (*Emmanuel*), in which she was joined by *Signor Lahdi*. A word of praise is due to *Miss Annie Bryett*, who accompanied most of the songs and contributed two pianoforte solos.

THE *Cape Musical Monthly*—the first number of which, for March, has been forwarded to us—seems to promise that South Africa will now be provided with a journal which possesses a general, as well as a local interest, but by reporting the principal European and foreign musical news. The periodical—having very much the appearance of our own *MUSICAL TIMES*—is well got up, and contains several original articles, one, "*Pianists of the Day*," being by *Mr. Franklin Taylor*.

A CONCERT was given at Whitefield Tabernacle, Tottenham Court Road, on the 16th ult., under the direction of *Mr. Arthur Dorey*. A well selected programme was executed, much to the satisfaction of a very large audience, by *Madame Talbot-Cherer*, *Madame Godolphin*, *Miss Madeline Hardy*, Messrs. *A. Thompson*, *Leyton Barker*, and *Franklin Clive* (vocalists), *Miss Alice Ivimy* (violin), and *Miss Alice Jones*—who made a successful first appearance (piano). *Mr. Dorey* was much applauded for his organ solo.

HAYDN'S "*Creation*" was given in the Schoolroom of New Court Chapel, Tollington Park, on Friday, the 18th ult., under the conductorship of *Mr. A. J. Greenish, F.C.O.*, the chorus consisting of about one hundred voices. The principal artists were *Miss Hoare*, *Mr. Probert*, and *Mr. Frank May*, all of whom elicited hearty applause for their excellent rendering of the respective solos. Great credit is due to *Mr. Greenish* for the admirable manner in which the choruses were given. *Miss Knight* accompanied on the piano, and *Mr. Walter Hughes* on the organ.

MR. A. C. MILLER, of Edinburgh, writes to inform us that in consequence of his now onerous position in the firm of *J. Miller and Son*, Letterpress Printers, East Assembly Lane, he is reluctantly compelled to suspend the publication of the "*St. Cecilia Magazine*" for the present.

At the moment of going to press, Sir Michael Costa remains in a state to which the word critical must, we are sorry to say, be applied. His medical attendant has been able to report a slight improvement, which at present is maintained. Possibly, therefore, Sir Michael's naturally strong constitution may rally and make headway against this third and most serious attack. The greatest sympathy is felt in his case on all hands, and we are sure that news of further improvement will be received by Sir Michael's countless friends and admirers with the utmost pleasure.

A PERFORMANCE of "Judas Maccabæus," under the direction of Mr. Alfred J. Dye, took place at Christ Church School Room, North Finchley, on the 21st ult., before a large and appreciative audience. The soloists were Mrs. Alfred Dye, Mrs. Boothby, Miss May Cartwright, Mr. A. Lawrence Fryer, and Mr. A. L. Reynolds. The band and chorus numbered one hundred and twenty performers. Mr. C. Vere presided at the harmonium, and Mrs. Edwards at the piano. The rendering of the work was highly creditable to all concerned.

THE members of the Grosvenor Choral Society gave their 145th monthly Concert, at the Grosvenor Hall, Buckingham Palace Road, on the 18th ult. The principal vocalists were Miss Edith Phillips, Miss Annie Gatland, Mr. Henry Yates, Mr. A. J. Reynold, and Mr. Frederick Williams. The part-songs were well rendered, the most successful being a chorus of Houris—ladies voices (Schumann) and "The cloud capt' towers" (Stevens); solo violoncello, Mr. Mackenzie. Miss Florence Hartley accompanied, and Mr. David Woodhouse conducted.

MR. JOHN FARMER announces a recital of his fairy opera "Cinderella," at St. James's Hall, on the 2nd inst. The soloists will be Miss Mary Davies, Miss Clara Samuelli, Miss A. Ehrenberg, and Miss Marian Mackenzie; Messrs. Edward Lloyd, H. Pyatt, and Musgrove Tufnail. The choruses will be sung by Mr. Stedman's Choir of boys and gentlemen. The band and chorus will number about two hundred performers and will be conducted by the composer. Mr. Philip Beck will be the Reciter.

AN excellent performance of Handel's "Messiah" was given at the Shoreditch Town Hall, on Good Friday evening, by the North-East London Choral Society, and an efficient band. The soloists were Madam Clara West, Miss Ellen Chapman, R.A.M., Miss Coyte Turner, Miss Lottie West, Mr. C. J. Murton, and Mr. T. Lawler, junior; organist, Mr. L. B. Prout, R.A.M.; trumpet, Mr. Davin; leader, Mr. Borchitzski; conductor, Mr. John E. West, R.A.M., F.C.O.

SUBURBAN Musical Institutions are evidently rapidly multiplying. A meeting for the purpose of establishing a Conservatoire in Clapham has recently been held at the residence of Mr. Alderman De Keyser, when the preliminary business connected with the undertaking was discussed; and, under the title of the "Surrey Conservatoire of Music," the school, with a list of competent professors in every branch of the art, is announced to open at Sterndale House, Clapham Common, on the 3rd inst.

THE new organ in Westminster Abbey will, we understand, be opened, when complete, by a performance of Handel's Dettingen Te Deum, with the accompaniment (in addition to those of the composer) of trumpets and drums. The precise date it has not yet been found possible, we believe, to fix. A performance of Gounod's "Redemption," with orchestral accompaniment, is to be given on the afternoon of Ascension Day, Thursday, the 22nd inst.

WE regret that we cannot find space for an abstract of the Lecture upon the Sonata, which was delivered before the members of the Rump Steak Club by Mr. E. van der Straeten, at their last gathering at Anderton's Hotel. Considering that this Club usually confines its discussions to topics of literary and political interest, the reading of this paper is one more of the many signs of the spread of educated musical taste.

WE understand that Gounod's "Redemption" will be performed in Toronto at the semi-centennial celebration which takes place in June, this being the second time it has been given in this city.

THE Festival of the Sons of the Clergy takes place in St. Paul's Cathedral, on Wednesday afternoon, the 14th inst., commencing at 3.30. Gadsby in C, the service composed for the Festival of 1875, will be repeated on this occasion, and the anthem is to be Handel's Dettingen Te Deum in its entirety. Sullivan's "In Memoriam" Overture will open the service, and form, perhaps, the greatest musical attraction of the Festival.

Two Special Choral Services were given at St. Thomas's, Portman Square, on the 12th and 25th ult., when Gounod's "Redemption" was performed by the St. Thomas's special service choir. The soloists were Miss Florence Davis, Miss White, Miss Minnie Hyam, Mr. Henry Yates, Mr. Sackville Evans, and Mr. Henry Baker. Messrs. E. H. Birch and Walter E. Stark presided at the organ, and Mr. Edmund Rogers (Organist of the church) conducted.

So far as we are aware, Organ Lectures are a new feature in musical education, and we are glad, therefore, to find that at Trinity College, London, Mr. F. H. Bradley, one of the Organ Professors of the College, will, during the next term, deliver an illustrative course on the Works of Bach. With so experienced an organist as Mr. Bradley, there can be no doubt that these lectures will prove of high educational value.

ON Good Friday the choir and orchestra of Dr. Seddon's Tabernacle, Victoria Park, Hackney, under the direction of Mr. C. J. Rayner, gave a performance of "The Messiah" to a crowded and attentive audience. The soloists were Mesdames Minnie Gwynne and Hipwell, Messrs. Evans and Beare. Organ, Mr. Geo. Hedges; leader of the band Mr. Henry Baynton.

THE Marlborough Choral Society gave a performance of Farmer's "Christ and His Soldiers," at Ashburnham Chapel, Chelsea, on Thursday, the 3rd ult. The solos were rendered by Misses Stammers and Piffin, and Messrs. Powell and Bowles. The accompaniments were played by Mr. H. A. Evans, and Mr. T. R. Macrow conducted.

THE Monthly Organ Recital at St. John's the Evangelist, Waterloo Road, was given on the 1st ult., by Mr. Henry J. B. Dart, who played an interesting selection from the works of Bach, Handel, Mozart, Mendelssohn, Rheinberger, Lemmens, and Guilmant. Mr. F. Winton was the vocalist.

THE Jubilee Singers of Fisk University arrived at Liverpool on the 13th ult., and are about to commence a tour through the principal towns of the kingdom. The original company, strengthened and improved since their last visit in 1871, will sing the Slave Songs which were then so favourably received.

MR. SINCLAIR DUNN gave his Entertainment "Songs of Britain," at the Birkbeck Institution, on the 9th ult., assisted by Miss Susetta Fenn and Miss Minnie Lawrie. Mr. Dunn was highly successful in all his vocal illustrations, especially in Berthold Tours's song "Unforgotten," and his lecture was also listened to with the utmost interest.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "The Messiah," in St. John's Church, Waterloo Road, on the 9th ult. The soloists were Miss Alice Frupp, Mrs. Oram, Mr. Reginald Groome, and Mr. Albert Orme; Mr. E. H. Turpin presided at the organ.

A PERFORMANCE of Edmund Rogers's Cantata "The Pilgrim's Progress" was given at St. Jude's, Whitechapel, on the 18th ult. The soloists were Mrs. Arthur Chapman, Miss Frances Hipwell, Mr. Alfred Kenningham, and Mr. Mariner. Mr. Statham presided at the organ, and the composer conducted.

THE annual Festival of the London Gregorian Choral Association will take place at St. Paul's Cathedral on Thursday, the 15th inst., commencing at seven p.m. Application for tickets should be made to the Secretary, Mr. H. M. Low, 12, Bread Street, E.C., and not to the Dean or Canons.

HILLER'S "Song of Victory" will be sung, with augmented choir, at the Church of St. Augustine and St. Faith, Watling Street, on Monday, the 26th instant, the Dedication Festival. The Service, admission to which is free, commences at half-past seven p.m.

REVIEWS.

My Musical Life. By the Rev. H. R. Haweis, M.A.
[W. H. Allen & Co.]

ONE of the great objections to the books of amateur musicians upon the art which they affect is that, although they may write a great deal about music, they will unquestionably write very much more about themselves. The Rev. Mr. Haweis is no exception to this rule; and, knowing his weak point, he takes care in his opening chapter to prepare his readers for what is to follow. "I think it was Lord Beaconsfield," he tells us, "who said that a man was usually interesting in proportion as his talk ran upon what he was familiar with; and that as a man usually knew more about himself than about anything else, he seldom failed to be tolerable if his self-centred talk turned out to be unaffected and sincere. To talk about one's self and to be dull is nevertheless possible. In the early pages of this volume I shall have to do the first to a considerable extent; let me hope to avoid the second." Having thus cleared the ground, he proceeds to tell us that his former work, "Music and Morals," had made him many friends, and, he hopes, few enemies, that "the publishers were liberal," and that the volume is now in its twelfth edition. Then commences his autobiography. He recollects coming to London from Norwood, and passing through Kennington, where he stopped at a friend's house, when he saw an organ "with black keys where the piano's are white, and white where the piano's are black." One of his early reminiscences is the Exhibition of 1851; "I remember," he says, "perfectly well falling into a kind of dream as I leant over the painted iron balcony and looked down on this splendid vista. The silver bell-like tones of an Erard—it was the 1,000 guinea piano—pierced through the human hum and noise of splashing waters, but it was a long way off. Suddenly, in the adjoining gallery, the large organ broke out with a blare of trumpets that thrilled and rivetted me with an inconceivable emotion. I knew not then what these opening bars were. Evidently something martial, festal, jubilant, and full of triumph. I listened and held my breath to hear Mendelssohn's 'Wedding March' for the first time, and not know it! To hear it when half the people present had never heard of Mendelssohn, three years after his death, and when not one in a hundred could have told me what was being played—that is an experience I shall never forget." It may here be said that, as Mendelssohn died in 1847, it seems strange to affirm that at the Exhibition of 1851 half the people present had never heard of the composer, and "not one in a hundred could have told me what was being played"; but it must be recollected that the author throughout his work believes his own knowledge of the music of the day to accurately represent that of the people: "Someone called me," he says, "as I was told afterwards, but I did not hear. They supposed that I was following, they went on, and were soon lost in the crowd. Presently one came back and touched me, but I did not feel. I could not be roused, my soul was living apart from my body. When the music ceased, the spell slowly dissolved, and I was led away still half in dreamland." There can be little doubt that many other persons have been transported to "dreamland" by Mendelssohn's music, but they do not write books to say so. Passing onwards through his "musical life," Mr. Haweis says that he remembers Sainston and Piatti "as young men with their hair jet-black," and also gives us many little anecdotes of eminent artists who were at that time in their prime. His talk upon violins is unquestionably that of an enthusiast, as well as a thinker; but we question whether the reader will care to know that he became possessed at the age of six years "of a small red eighteenpenny fiddle and stick, with that flimsy bow and those thready strings which are made apparently only to snap, even as the fiddle is made only to smash," and that when he had done with it, his nurse "removed the belly, and found it made an admirable dust-pan or wooden shovel for cinders, and, finally, excellent firewood." We quite agree with our author that "music should be discussed and written about just like any other art," and really believed that this had

been done for many years past; but Mr. Haweis boldly asserts that "the musical criticisms of the day deal chiefly in technicality and personality, and it is rather unfortunate that the few writers who occasionally venture out into the deep, and discourse on music *per se*, are deficient in the one thing needful—'musical perception'; in that ocean they cannot swim, and the sooner some of them get to shore the better." That Mr. Haweis believes himself to be one of those exceptional critics who *can* swim is amply proved in every page of his book; but some who watch his evolutions might perhaps wish that he would "get to shore" a little sooner. There can be no question that the "fine writing" which is so obtrusive in the volume before us obscures some of the author's best thoughts; and although nobody seems more aware of this fact than himself, he evidently sees no reason to correct it. Of his own performance on the violin he often speaks in enthusiastic terms, but the following will, we are certain, prove interesting to those listeners who may have thought that he occasionally lacked depth of feeling: "Moments came to me," he tells us, "when I was playing—I seemed far away from the world. I was not scheming for effect—there was no trick about it. I could give no reason for the *rall*, the *p*, the *ff*, the *f*. Something in my soul ordered it so, and my fingers followed, communicating every inner vibration through their tips to the vibrating string until the mighty heart of the Cremona pealed out like a Clarion, or whispered tremblingly in response. But those moments did not come to me in mixed, buzzing audiences; then I merely waged impatient war with a mob."

"They came in still rooms where a few were met, and the lights were low, and the windows open towards the sea."

"They came in brilliantly lighted halls, what time I had full command from some platform of an attentive crowd gathered to listen, not to chatter."

"They came when some one or other sat and played with me, whose spirit-pulses rose and fell with mine—in a world of sound, where the morning stars seemed always singing together."

It appears more than probable that it was but rarely that any of these conditions were fulfilled; and few, therefore, must, we fear, have heard Mr. Haweis at his best.

When our author can manage to get away from himself and talk about the art and artists of the world, there is really much—very much—to admire in his book. His recollections of Liszt are particularly interesting; and the rhapsody upon Wagner and his operas seems to be the result of an earnest study of the man and his works. Scattered throughout the volume, too, we have some excellent observations upon the progress of music in this country: and although we may not always agree with the opinions expressed, the long experience of the writer in the world of art at least entitles him to respect. As a book of gossip upon music and musicians it will no doubt be extensively read, for Mr. Haweis is always a genial and intelligent companion; but we are sorry that he assumes the office of a teacher, and we think it a pity that he has called his work "My Musical Life."

Harmony. A Treatise, including the Chords of the Eleventh and Thirteenth, and Harmonisation of given Melodies. By Henry Gadsby. [Novello, Ewer and Co.]

WE recollect the time when the publication of a book on Harmony by an accredited theorist was looked upon as an event in the musical world; for the conventional code of rules so thoroughly satisfied the teachers of the day that a new book was presumed to represent a new system, and although usually treated with apathy by the majority, scarcely ever failed to raise up a few zealous champions of the author's views, who stoutly maintained their truth against the world, and endeavoured with all the earnestness of real artists to gain converts to the faith. Since the appearance of the "Treatise on Harmony," by Dr. Alfred Day, in 1845, however, the multiplication of works upon the science has scarcely ruffled the surface; for the revolutionary ideas therein promulgated have been partially accepted by so many that each professor now teaches only what he himself believes, and no definite system has, therefore, been for years recognised. Thus much we think it necessary to say in noticing a book by so eminent an

artist as Mr. Gadsby, who has certainly earned the right to speak on the subject and to be listened to with respect; for were we to state, for example, that the chord of the eleventh on the dominant—in which he thoroughly believes—is utterly repudiated by the Professor at the University of Oxford, it would seem, without our prefatory remarks, that instead of merely putting forward his own views upon what ought to be taught, he wishes to be accepted as a radical reformer. Let us at once say, however, that one or two features in his book strike us as being at least worthy of debate. In the first place, at page thirty-six, he gives a sequence of what are usually termed "Secondary sevenths," prepared and resolved according to the received rules; but, at page sixty-one, he says "All the foregoing chords containing dissonants may be sounded without the preparation of the dissonant note." This may or may not be an oversight; but as we see nothing in any part of the work about the preparation of any discords except those of suspension, we presume that the assertion is intentional. Then we are told that the title "Neapolitan Sixth" is arbitrarily given to a chord of the sixth formed on the subdominant of a major or minor key; and that "it contains the intervals of a minor third and minor sixth." If the derivation of other chromatic chords were not fully entered into, we might consider that the author—like many theorists of the olden time—believed this to be all that was necessary to be said upon the matter; but seeing that even the double-rooted chord of the augmented sixth on the minor sixth of the scale is fully explained, we cannot understand why the student should be permitted either to think it immaterial to know what is the origin of the Neapolitan sixth, or to be left to find out the root for himself. Passing from the consideration of these and some similar points to the manner in which the several subjects are arranged and explained, we have nothing but unqualified praise to award. The dominant discords are most clearly and logically set forth, and some very useful exercises are given for the student to work. The Harmonisation of Unfigured Basses and of Given Melodies form most important features of the volume; and some excellent and highly valuable hints on the invention of a melody are also to be found, amongst which the rule that "no melody should ever be written without the proper harmony of every note being present in the mind of the writer" may be especially recommended to young composers. In our review upon Mr. Gadsby's work we have not been tempted into saying where our opinions upon the classification of chords do not accord with his. Some day, we hope, these differences of opinion may be reconciled and a recognised system established; but that day has not yet arrived; and meanwhile we cordially welcome this latest contribution to our rapidly-increasing stock of theoretical text-books.

Church Songs. By the Rev. S. Baring Gould and the Rev. H. Fleetwood Sheppard. [W. Skeffington and Sons.]

THE compilers of this book are careful to insist upon the aim they have had in view. They feel that the Church of England needs to take more advantage than she has hitherto done of the power of song, especially as certain heretical movements have gained much of their influence over the masses by recognising this power, and employing it with freedom. To use their own words, the collection is "intended to be to the Church of England what the songs of the Salvation Army and Messrs. Moody and Sankey are to their respective adherents, combining, it is hoped, their popularity and singableness without any trace of vulgarity or irreverence." The words, we are further informed, are intended to convey definite ideas of sound Catholic doctrines, which are pre-supposed, rather than insisted upon, in our hymnals. The songs are to be made "a vehicle for impressing some facts necessary to salvation on the minds of those who sing them." This is not the place in which to enter on a disquisition respecting religious dogmas; and it will therefore be sufficient to say that the literary portion of the volume embodies such teaching as only church people can accept, though with one or two exceptions the doctrines of the advanced section are not brought into prominence. With regard to the music the editors have been almost as liberal—may we say as eclectic—as the "heretics" whose procedure they condemn. There

is an adaptation from "Il Trovatore," though so altered as to be almost unrecognisable, and several from Tyrolean and other national sources. On the whole, we do not recognise its great superiority to that which the editors condemn. It is the same in kind, though the vulgar element is certainly less pronounced; and as it may be necessary to fight schism with its own weapons, the book may fulfil a useful purpose. It should be explained, to prevent misconception, that the songs are not intended for ordinary church services, but for special purposes, mission meetings, gatherings of children, working-men, teachers, and like occasions.

Original Compositions for the Organ. No. 28, Introduction and Fugue; No. 29, Allegretto. By F. E. Gladstone, Mus. Doc. [Novello, Ewer and Co.]

DR. GLADSTONE'S contributions to the present series of pieces deserve to be received with favour. The first of them opens with much brightness and vigour, and the fugue subject, which commences at the twenty-third bar, is a well-marked and easily recognisable theme. It is not developed at any great length, and a coda, built chiefly on the introductory matter, brings the composition to an effective conclusion. The Allegretto is a suave flowing movement in G, 3-4 time, but rather discursive in the middle, and modern in feeling. The musicianly character of these pieces will recommend them to favourable consideration by organists.

The Offertory Sentences. Composed by J. F. Bridge, Mus. Doc. [Novello, Ewer and Co.]

As this setting is in use in Westminster Abbey, it may already be said to have received the stamp of approval by high authority. Dr. Bridge is so good a musician that criticism of such trifling efforts from his pen can scarcely be considered needful. Still, there is a difficulty in setting words not intended for, and in some instances not suitable for, musical illustration. The composer has made skilful use of such opportunities as exist, and has avoided all sense of incongruity in the most awkward sentences. Simplicity is the main characteristic of them all, but they vary in musical effectiveness, among the best being No. 2, "Lay not up for yourselves"; No. 9, "He that soweth little"; and No. 13, "Charge them that are rich." There are no solo passages, the whole being written for voices in ordinary four-part harmony.

Hymns and Chants for Female Voices. Compiled and set to music for three treble voices, for the use of the Ipswich High School. Under the musical editorship of Edward Nunn. [Novello, Ewer and Co.]

THE Head Mistress of the Ipswich High School tells us in her preface to the words that the absence of a sufficient number of Hymns suitable for a school in any one collection has induced her to compile this Hymn-book; and certainly the musical portion of the work could not have been entrusted to abler hands than those of Mr. Nunn, who is professor of singing at the school. In his task he has been assisted by several eminent composers, who have contributed some valuable pieces to the volume, which we can scarcely doubt will be most extensively used now that singing forms so important an item in all good educational establishments.

A Series of Organ Pieces in Various Styles. By Edwin M. Lott. Nos. 7 to 12. [Edwin Ashdown.]

MR. LOTT is evidently a victim to the prevailing mania for pieces in the old dance forms associated with the Suite. Thus No. 9 is a Sarabande and No. 10 a Galliard, the former being quite unsuitable as a voluntary, though meritorious in its way, as is also the latter to a greater extent. No. 7, two Andantes, and No. 8, Andante piacevole, are pleasing, and so in an eminent degree is the opening of No. 12, Scène Pastorale ("The Storm") though the movement depicting the tempest is poor enough. No. 11, Prelude and Fugue in D, is not remarkable for scientific treatment. There is no regular second subject nor anything like elaboration of device. On the whole, the composer is best in his simplest mood.

FOREIGN NOTES.

The centenary of the birth of Louis Spohr, to which we referred in our last issue, was celebrated in an impressive manner, on the 5th ult., at Cassel, where for a number of years and up to the time of his death, in 1859, he had been the leading figure in musical circles. The monument of the composer, at the Theaterplatz, had been profusely decorated with wreaths and flowers, the Choral Society of Cassel brought its vocal tribute to the memory of genius, and in the evening a festive performance of Spohr's finest dramatic work, "Jessonda," was ushered in by a prologue, written for the occasion by Herr Paar. In the latter, the composer is characterised as "an artist who, while regarded with especial pride by the people of Cassel, really belongs to the world, and whose noble works find admirers wherever a love for true art exists." No one will dispute the truth of this eulogium. Spohr's artistic position is that of mediator between the classical and the romantic schools in music. There are certain specific characteristics which mark the individuality of every composer of genius in his music, and in the case of Spohr the excessive use of modulations made by him may not inaptly be considered suggestive of this mediating influence between the two schools, to both of which he may be said to have belonged. While in his orchestral and chamber works the classical element predominates, he is ranked among the founders of the romantic school in his operas, though in the latter field he was overshadowed by the superior dramatic genius of his contemporary, C. M. von Weber. However that may be, and quite irrespective of his great merits as the founder of a new school of violin-playing, there can be no question that Spohr's place in musical history is an assured and an honourable one, and that his operatic works, amongst others, by no means deserve the fate assigned to what has been ironically called "Capellmeister-music." It is to be regretted, therefore, that so few German operatic establishments should have, as far as has come under our notice, marked the recent centenary of the birth of Louis Spohr by the revival of one or the other of his musico-dramatic works, while, on the other hand, full justice has been rendered to his memory in the various press organs both of his native country and elsewhere.

Mr. C. Villiers Stanford's new opera "Savonarola," which was produced for the first time at the Hamburg Stadt Theater, on the 18th ult., has achieved a genuine and unmistakable success; and according to information which has reached us from several quarters there, the general impression of musicians is that a valuable addition has been made to the permanent *répertoire* of the establishment in question. Similar favourable accounts regarding "Savonarola" are echoed throughout the Hamburg press. Herr Riccius, the well-known critic of the *Hamburger Nachrichten* devotes an exhaustive and most eulogistic article to the work in that journal, which may be summed up in the following sentence: "As regards intrinsic musical importance, fertility of imagination, clever and, at the same time, solid elaboration, dramatic instinct, as well as honesty and seriousness of artistic purpose, this work far surpasses all other operatic novelties produced here during the last few years; and yet we have witnessed a good many during that period, and amongst them some of undoubted merit and by well-reputed composers." For further details respecting Mr. Stanford's opera, we refer our readers to the special report published elsewhere in our present issue.

Mr. Mackenzie's opera "Colomba" was announced to be performed at the Darmstadt Hof Theater, on the 20th ult., though not as a "Festoper" in connection with the royal wedding, as originally intended, on account of the mourning of the Court. Mr. Mackenzie's successful new work has likewise been definitely accepted by the directors of the Imperial Opera of Vienna, where it will be brought out during next season, there being also a probability of its production at Zurich, where the "Burs" symphony of our gifted countryman, as well as the Ballet music from "Colomba," were recently performed with great success in the Concert Room.

The ceremony of unveiling the monument of Johann Sebastian Bach is announced to take place at Eisenach, on the 28th of next month. There will be a performance on the same day, at the Church of St. George, of the Mass

in B minor, and on the succeeding day a grand Sacred Concert will be held, to be followed by another Concert performance at the theatre in the evening.

M. Massenet's five-act opera "Manon" has met with a highly favourable reception on its recent production at the La Monnaie Theatre of Brussels, and is spoken of in eulogistic terms in the *Guide Musical*.

The *Wiener Signale* contains the following paragraph, dated from Paris: "The musical world will be interested to learn something definite as to the new Oratorio on the composition of which Charles Gounod is at present engaged. The work in progress is entitled 'Mors et Vita,' and is divided into several principal parts, representing respectively the eternal rest of the dead, a Requiem, a Dies Irae, and concluding with a vision of St. John. Gounod, who already commenced sketching his ideas for the work some two years since, hopes to conclude it during the present year. The new Oratorio will be first produced in 1885, at the Birmingham Festival, and after that at the Paris Trocadéro, under the auspices of the Union Internationale, in 1886, each time under the personal direction of the composer."

M. Gounod's opera "Sapho" was revived with great success at the Paris Opera last month. This interesting early work of the composer of "Faust" was originally brought out as a three-act opera in 1851. It was then revised and curtailed, and in this form produced in the French capital, in two acts, seven years later. Once more remodelled and touched up by the hand of the mature master, the opera has now been presented again to French audiences as a four-act music drama, with the result above indicated.

At the Festival of the International Union of Composers, held at the Paris Trocadéro, on the 18th ult., some fragments from an unpublished opera "Hulda," by César Franck, and a vocal composition by Alfred Bruneau, entitled "Léda," formed the principal features of attraction. M. Faure and Madame Fidès Dévries were the leading vocalists, M. B. Godard conducting the orchestra.

A grand music Festival is to be held on August 2 and 3, at Turin, in the form of an international competition for choral societies, brass and military bands, &c.

The question as to whether we are justified in disturbing, without any apparent necessity, the mortal remains of our great men resolves itself to one of taste. It was decided in the negative some years ago, in the case of our own Shakespeare, in deference to the veto pronounced in the inscription over the immortal poet's grave. No such special consideration, however, interferes with the decision of the municipality of Vienna, who have determined to gather together in the central walk of the chief cemetery of the Austrian capital the earthly resting-places of all famous musicians buried in its vicinity, or even at some distance from it. For this purpose the remains of Beethoven and Schubert will be exhumed at the churchyard of Währingen, while those of Gluck and Haydn will be, in like manner, transferred from their original abodes if, in the case of the latter, permission can be obtained of the Esterhazy family, in whose service the composer of the "Creation" lived and died. The graves of these great men, who have shed the lustre of their genius upon the artistic life of Vienna, will then be "conveniently arranged," side by side, at the central cemetery for the benefit of the amateur visitor, and for the honour and glory of the capital generally.

Adalbert von Goldschmidt's new opera "Heliantus," as already briefly stated in our last number, was produced for the first time at the Leipzig Stadt Theater, on March 26, and achieved a moderate success, which, however, was enhanced on the repetition of the performance a few days later. Herr Goldschmidt is, like Wagner, his own poet, and the subject of his new work—a semi-legendary one appertaining to the period of the conversion by means of the sword of the early Saxons to Christianity—is said to be skilfully treated from a dramatic point of view, though suffering somewhat from undue length. As to the merits of the music, widely divergent opinions obtain at present among Herr Goldschmidt's critics, all agreeing on this one point, however—viz., the possession on the part of the young composer of original power; the point of difference being as to whether this power has been used for good or

for evil. Herr Otto Lessmann, of the *Allgemeine Deutsche Musik Zeitung*, sums up his very able remarks on the work in a recent number of that paper as follows: "An exceptional talent, and noble and earnest artistic aims, we unreservedly recognise in this composer. On the other hand, his artistic taste will yet have to undergo a process of refinement, his invention and elaboration of detail acquire yet more freedom and independence in order that to him, in his artistic relationship to Richard Wagner, the words once pronounced by Hegel may not some day become applicable, viz., 'of all my disciples one only has understood—and he has misunderstood—me.'"

A festive gathering of male choirs of Northern Germany is to be held at Hamburg, on the 6th and 7th of next month. The number of chorists on this occasion will be 1,500, and 180 instrumentalists will form the orchestral complement. The Conductor will be Herr Carl Reinthaler.

The famous Gewandhaus Concerts of Leipzig will henceforth take place in the new building erected for the purpose, the final Concert performance in the historical "Gewandhaus" having taken place on March 27 last, when Beethoven's Ninth Symphony was produced, under the direction of Herr Reinecke.

Dr. Ferdinand von Hiller, the veteran German musician, who for so many years has been the leader of musical society at Cologne, will, it is stated, resign his positions as principal of the Conservatorium and conductor of the Gürzenich Concerts of that town next autumn, on account of his failing health. Various rumours are current as to the probable choice of his successor, Herr Gernsheim being apparently the favourite candidate to the post about to be vacated.

Messrs. Breitkopf and Härtel, the eminent Leipzig publishing firm, announce the impending issue of the first complete and critically revised edition of the works of Franz Schubert, the publication to commence with next year. The new standard edition will comprise both the already published and the hitherto unpublished compositions of the master, in the editing of which a number of eminent musical authorities will be engaged. It is needless to recommend so meritorious an undertaking to the attention of amateurs.

The erection of monuments to musicians, both living and dead, is again the order of the day. Wagner is to have one at Leipzig, Flotow one at Darmstadt, Liszt will shortly see his statue unveiled in the park of his friend, Cardinal Hohenlohe, at Schillingsfürst, while it is also contemplated to erect a statue at Brussels to the late M. Fétis, the Belgian musical *savant* and founder of the Brussels Conservatoire.

The first performance at the Berlin Opera House of a portion of Wagner's "Nibelungen Ring," viz., "Die Walküre," which took place on the 7th of last month, is an event in the annals of the musical life of that metropolis, inasmuch as the director of the institution, Herr von Hülsen, had hitherto excluded the giant work altogether from his *répertoire*. The performance is generally described as an indifferent one, Herr Niemann's splendid realisation of the part of Siegmund forming the central attraction.

The *Neue Zeitschrift für Musik*, the excellent music journal founded by Robert Schumann, has entered upon the fiftieth anniversary of its appearance with the 3rd ult. The high artistic tone and solidity of its contents sustained by our German contemporary throughout this period, justify us in predicting for it a prolonged continuance of its position as a leading element in the musical press of Europe.

Herr Hans Richter, the Capellmeister *par excellence*, has been appointed successor to Herr Gericke, the late director of the Concerts of the Gesellschaft der Musikfreunde, at Vienna, an important post in the musical world, as all amateurs know. Herr Richter will, as the *Neue Freie Presse*, of Vienna, states, retain at the same time his office of Conductor of the Viennese Philharmonic Concerts as well as his position at the Imperial Opera.

The death, on the 6th ult., at Lubeck, of the veteran German poet, Emanuel Geibel, deserves notice in these columns since he has inspired more than one composer of note to wed their music to one or other of his joyous, life-breathing, or tenderly pathetic lyrical poems; he having, moreover, written several librettos, and amongst them that

to which Mendelssohn wrote his fragmentary music of "Loreley."

Old opera-goers will hear with regret of the death of one who, some forty or fifty years ago, charmed all Europe by her fairy-like appearance, whose every gesture was gracefulness, whose every movement a poem. Marie Taglioni has just died, at the age of eighty, at Marseilles. Born in 1804, at Stockholm, where her father was the ballet-master at the theatre, she was trained from an early age for her profession. She made her first appearance at the Paris Opera in 1827, where she soon acquired an enormous popularity, which was likewise extended to her in this country on and after her first visit in 1838. Marie Taglioni was married in 1832 to the Comte de Voisins, whom she survived by some twenty years.

At Stuttgart, died, on March 22, Professor Dr. Ludwig Stark, one of the founders of the Conservatorium of that town, and co-editor of the well-reputed *Lebert-Stark'sche Pianoforte Schule*.

At New York, died, on March 12, the baritone singer, Wilhelm Formes, the youngest brother of Carl and Theodor Formes, at the age of fifty.

We also record the death, at Marseilles, of Hippolyte Gondois, a musician of merit, formerly a laureate of the Grand Prix de Rome, and composer of a successful comic opera, "Don Blas."

CORRESPONDENCE.

AID FOR DISMISSED MEMBERS OF CATHEDRAL CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In consequence of the judgment delivered by Mr. Justice North in the action of "The Attorney-General v. The Dean and Canons of Manchester," great changes are now taking place in this Cathedral, whereby all those members of the choir, both gentlemen and boys, not on the Foundation are dismissed, leaving a staff of four boys, two altos, one tenor, and one bass to render the services. A similar case occurred some months ago at York Minster, when, through want of funds, three members of the choir were discharged, one being an elderly man, who had sung for many years, and for whom a small subscription has been started. I have computed the number of lay clerks in Cathedral and Collegiate establishments to be about 250, and I venture to ask through your columns if amongst this number some united action could not be taken to provide for such emergencies as above-stated and for those who suffer by them, they generally being men too old to obtain other Cathedral appointments. Could not the Choir Benevolent Fund, which has been a great blessing to lay clerks, take up this matter, and add to their useful work something of the character I suggest? If Deans and Chapters are deprived of the power to help those who make the Cathedral service so deservedly popular, the only resource left is, by mutual action, to help themselves.

I am, yours respectfully,

E. MARRIOTT.

The Cathedral, Manchester, April 16.

HARMONIUM PARTS FOR ORATORIOS AND CANTATAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have little doubt that there are many towns in other British Colonies situated musically as ours is—viz., possessing several good Choral Societies, capable of giving acceptable and adequate renderings of oratorio and cantata music. The harmonium and piano have, however, generally to furnish the accompaniment, as not only is there usually a lack of sufficient professional aid for the formation of an orchestra, but the expense attendant on the employment of one would be greater than could easily be met in most cases. It is to the use of the harmonium in conjunction with, and in aid of, the piano that I wish to draw attention on the part of composers of the class of music I have alluded to. A part written specially for the harmonium, with such of the orchestral effects as can be

introduced, would meet a want much felt by players of only moderate ability, who now have to pick out from the pianoforte score a part suited to the requirements of the music and the capabilities of the instrument. This, in the hands of a practised and skilled executant, is doubtless a comparatively easy task; but in the case of the ordinary amateur it is not so, as his attention is so engrossed in the manipulation of the music and in watching the conductor that he cannot at the same time select and arrange mentally, for his instrument those particular portions of the music that would be allotted to the various instruments in the orchestra, but in the absence of which can, with much effect, be produced on the harmonium. It may be that this suggestion has been made before and acted upon, but I have never yet seen any harmonium part to the various oratorios and cantatas with which I am familiar.—I am, Sir, yours faithfully,

C. NEUMANN THOMAS,

Organist, St. George's Cathedral, Cape Town.
Cape Town, South Africa, February 27, 1884.

[A reference to our advertising columns will show our correspondent that his proposition has been anticipated in the case of several works.—ED. M. T.]

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. HEWLETT.—The signature is that of E flat major, and is used for the tonic minor to save placing the three additional flats at the commencement. The custom is scarcely one to be commended, but is by no means uncommon.

BACH.—A detailed account of these works will be found in the recently published second volume of Spitta's "Life of J. S. Bach," extending from page 55 to 68. In addition to an interesting explanation of the titles "Inventionen und Sinfonien" there is much information, both as to the designation and order of these works, as shown by reference to three distinct autographs. There is a short analysis of each of the thirty movements. There is also a slight account of these works: "Fifteen two-part inventions" and "Fifteen three-part inventions" to be found in Focke's "Life of Bach." London, 1859. pp. 92, 93.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADELAIDE, S.A.—A very successful Organ Recital and Concert was given on February 26, in the Cathedral Church of Methodism, under the patronage and in the presence of His Excellency the Governor, Sir W. C. F. Robinson, K.C.M.G., the occasion being the re-opening of a very fine organ, containing three keyboards, thirty-four stops, and 1,700 pipes, rebuilt by Messrs. Fincham and Hobday, of Melbourne and Adelaide. A well-arranged programme, consisting of selections from the works of Handel, Mendelssohn, Haydn, Gounod, &c., was admirably rendered by the choir, under the conductorship of Mr. J. W. Colton, J.P. Mr. W. B. Chinner presided at the organ, and his performance of works by Gullmunt, Bach, &c., whilst displaying the special features of the instrument, were highly appreciated by an audience numbering nearly one thousand.

BELFAST.—At the Ulster Hall, on the 1st ult., an excellent performance of Handel's *Acis and Galatea* was given by the Philharmonic Society, the principal vocalists—Miss Ambler, Mr. Barton McGuckin, and Mr. Ludwig—giving the solo music with marked effect, and the choruses—especially "Wretched lovers"—being sung with admirable precision and attention to gradations of tone. A feature in the second part, which was miscellaneous, was the excellent pianoforte playing of Mr. Oliver King, who gave a Nocturne in D flat, by Chopin, and a Pasquinade, by Gottschalk, for the latter of which he received an encore, which could not be resisted. He also most ably accompanied the vocal and instrumental solos in the second part. The Concert was conducted by Herr Beyschlag with his usual ability.

BOLTON.—On Friday, the 4th ult., Dr. Bridge, Organist of Westminster Abbey, opened a new organ in St. George's Road Congregational Chapel, in the presence of a large and influential congregation. Selections from some of the best-known composers were played

by Dr. Bridge, and two anthems were sung by the choir. On Good Friday evening a special service was held in the Parish Church, to which all classes of the community were specially invited, when a number of suitable pieces were given from *The Messiah*, under the direction of Dr. Bentley, precentor, with Mr. W. Best at the organ.

BOURN.—An excellent performance of Mendelssohn's *Lobgesang* was given by the Choral Society, in the Abbey Church, on Tuesday evening, the 15th ult., under the direction of Mr. A. E. Gregory, A.M., T.C.L., Organist of the Church. The soloists were Madame Clara Gardiner, Miss Bettinson, and Mr. G. H. Gregory, Mus. B.; Mr. J. L. Gregory, F.C.O., presided at the organ.

CARLISLE.—Dach's Passion Music (*St. Matthew*) was performed at St. John's Church on Good Friday, by an augmented choir of about fifty voices, assisted by Miss Annie Harding, Miss M. A. Matthews, Mr. Haines, and Mr. J. John (Llandaff Cathedral). The work was well rendered. The Organist and Choirmaster (Mr. W. H. Evans, R.A.M.) presided at the organ. A collection was taken on behalf of the New Organ Fund.

CANTLE ABBEY.—A highly successful performance of Mr. J. Farmer's Oratorio "Christ and His Soldiers" was given in the Church of the Marquis of Northampton, by the Choir, on Monday, the 14th ult. Master Duddington (Peterborough Cathedral) sang the soprano part with much taste and feeling, and Lady Margaret Compton was equally effective in the contralto solo allotted to her. The tenor music was efficiently rendered by the Rev. Cole-Hamilton, vicar of the Church, and that for the bass was admirably given by Lord William Compton. The choruses were well-balanced and given with much precision. Mr. W. W. Starnes, the Organist of the Church, accompanied with skill and judgment.

CHELTENHAM.—The season of Mr. J. A. Matthew's Choral and Orchestral Society closed, on the 17th ult., with a *Conversazione* at the Montpellier Rotunda. The evening commenced with a Lecture by Mr. Matthews on "Music of the Olden Time," with vocal illustrations: a miscellaneous Concert being afterwards given. There was a large assembly of members and friends, to whom the entertainment provided gave the utmost satisfaction.

CHEPSTOW.—The members of the Choral Society gave a very successful Concert on Wednesday evening, the 2nd ult., at the Banquet Arms Assembly Rooms. The principal vocalists were Madame W. Penn, Miss B. Jones, and Mr. J. Miller. Violin and pianoforte solos were played by Mr. E. W. Walter and Miss K.—respectively. Mr. Kingsford, Organist of the Parish Church, conducted; Miss H. S. Watkins presided at the organ, and Miss Thomas at the pianoforte.

CHESTER.—The members of the Choral Society gave their usual Easter Concert at the Corn Hall, on Thursday evening, the 17th ult., the work selected for performance being Handel's *Messiah*. The solos were well rendered by Miss Julia Jones, Miss Lizzie Ellis, Mr. A. Kenningham, and Mr. T. Kennington. The choruses went with remarkable precision, and the band played exceedingly well. Mr. Drind conducted. Mr. R. Norris presided at the organ, and Miss Fisher at the pianoforte.

CRUICK.—A very successful Concert was given in Dawson Street Chapel on the 1st ult., before a large and appreciative audience. The programme, for the most part sacred, consisted of solos, duets, and quartets by Handel, Mendelssohn, Sullivan, Lemmens, &c. The vocalists were Miss Jose Sherrington, Madame Peole, Messrs. D. S. Macdonald, and A. McCall. Mr. J. Preston accompanied on the organ.

DARLINGTON.—On Wednesday evening, the 2nd ult., Shinn's *Castata Judah's Captivity and Restoration* was performed by the children and friends of the Paradise Sunday School, U.M.F.C., in the Mechanics' Hall, under the conductorship of Mr. Jos. Jno. Robinson. The principal vocalists were Mrs. Martin, Miss Henderson, Messrs. J. M. Horsley, F. Dresser, and F. Martin, all of whom were very efficient. The choruses—throughout were given with much spirit and accuracy, and a small band, led by Mr. Wm. Hudson and Dr. Eastwood, contributed to the success of the Concert. The orchestral parts were arranged by Mr. Thos. J. Hoggett. The connective readings were given by Mr. S. C. Sherwell.—An interesting Lecture was delivered on Wednesday, the 6th ult., by Mr. Thomas Henderson (Organist of the Congregational Church), the subject being "The Life and Works of Mozart." The vocal selections were rendered by Miss Henderson, Mr. T. James, Mr. F. Martin, and the Congregational Church Choir; and instrumental selections by Mr. J. W. Hestie (violin), and Messrs. C. Stephenson and T. Henderson (pianoforte), all of which were highly appreciated.

DERBY.—An excellent performance of Rossini's *Stabat Mater* and Gade's *Crescendos* was given, on the 1st ult., by the Choral Union. The principal vocalists—Madame Enriquez, Miss Annie Marriott, Mr. Joseph Mass, and Mr. Fox—were highly effective, and the choruses were carefully given in both works. The Drill Hall was fairly well filled.

DEVIZES.—A very good performance of Handel's *Messiah* was given in the Corn Exchange, on Tuesday evening, the 1st ult., under the Conductorship of Mr. C. Clarke. The solos were well sung by Miss E. Edwards, R.A.M.; Miss E. Shackell, R.A.M.; Mr. T. Hood, and Mr. F. Sharp. Mr. F. Watts led the band, Miss M. Welch presided at the American organ, and Mr. H. H. Baker at the harmonium.

ENNSKILLER.—On Easter Day, the 13th ult., at the Parish Church the choir was considerably augmented and sang with much effect as Anthems, at both noon and evening services, a selection from Handel's *Messiah*. Miss McKeague gave the recitative and air "But Thou didst not leave his soul in hell"; Mr. Mercer the recitative and air "The trumpet shall sound"; and the choruses included "Lift up your heads," "Since by man," "By man came also," "Now as in Adam," and "Even so in Christ." Mr. Arnold presided at the organ. There was a large congregation.

GREENWICH.—The fortieth of the Free Concerts at the Lecture Hall, on March 26, was crowded by an attentive and appreciative audience. The young pianists, Misses Clara and Agnes Walker, who have already

established their fame at these Concerts, played with marked success two duets—Raff's *Tarantella* in D minor and Lysberg's "La Baladine"—eliciting warm applause and an unanimous recall. The vocalists were Miss Wilhelmina Percy, Miss Amy Webber, Madame Adeline Vaudrey, Miss Ward Poole, Miss Elliott, Mr. H. C. Betts, and Mr. G. Stanley Smith, all of whom were cordially received. An interesting address was delivered by the promoter of the Concerts, Mr. Sims, alluding to the sudden death of the Duke of Albany, in memory of whom two verses, written for the occasion by Mr. E. Fosskett, were feebly sung, as part of the National Anthem, by Miss Sims. Miss Clara Walker acted as accompanist throughout the evening.

HALIFAX.—The last of the series of Orchestral Concerts given by Messrs. Pohlmann and Son took place on Wednesday evening, March 26. There was an orchestra, formed almost entirely of local musicians, numbering fifty performers, and an excellent choir of fifty voices, under the Conductors of Mr. W. H. Whitaker. The vocalist was Miss Emily Norton, who elicited enthusiastic applause; and Mr. Pycroft, in his violin solo, was also well received. The special features of the Concert were the march and chorus from *Tannhäuser*, the bridal chorus from *Lohengrin*, and a new composition, *Gipsy Encampment*, written by Henry Wm. Pohlmann for the pianoforte, and arranged for orchestra by Mr. Whitaker. The chorus singing was remarkably good. —The Northgate End Orchestral Society's Concert, at the Mechanics' Hall, on the 8th ult., was a decided success. The programme included Mendelssohn's Pianoforte Concerto in D minor, excellently played by Miss Davenport; a Quartet (A. Fesca)—pianoforte, Miss Davenport; violin, Mr. Sedgwick; viola, Mr. Priestley, and cello, Mr. Sagar—which was exceedingly well rendered, and a Violin Duet (Dancal) by Master J. Bridge and Mr. Sedgwick, the execution of which elicited warm applause. The vocalists were Miss Lena Forster and Mr. J. Bairstow. Some pieces were also effectively given by a band of upwards of fifty performers. Mr. J. Priestley was the Conductor.

HELSTON.—Mr. T. J. Thuell, of Redruth, gave a Concert in the Assembly Room, on the 17th ult., in aid of the Church Restoration Fund, assisted by his pupils and friends. Miss Bessie James and Miss Laura Roskings were highly successful in their songs. Two trios were rendered by Mr. Mathers (violin), Mrs. Chanoweth (piano), and Mr. Thuell (violinello); Mr. Mathers was also associated with Miss Oats in Weber's Sonata in C, for piano and violin. At the close of the Concert a vote of thanks (proposed by the Rector) was given to Mr. Thuell.

LIVERPOOL.—The members of the Philharmonic Society gave their twelfth, and final Concert for the season, on the 1st ult., before a large audience. The principal artists were Miss Anna Williams, Madame Billinie Porter, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. The work selected for performance was Mendelssohn's *Elijah*. The choral numbers were very creditably rendered. The members of the orchestra fully entered into the spirit of the work, and from first to last the performance was one of the finest and most accurate yet given by this Society. Mr. Best gave valuable assistance at the organ, and Mr. Charles Hallé conducted with the greatest care. The "Dead March" was played before the Oratorio commenced.

MERTHYR TYDFIL.—A Series of Lenten Services has been held at St. David's Church, under the direction of the Organist, Mr. Edward Lawrence, the selections at which have been of the highest interest. So creditable has been the rendering of the music, both vocal and instrumental, at each of the four Services, that they will be long remembered by those who were present; and Mr. Lawrence's skilful and untiring efforts cannot be too warmly praised.

MILTON-NEXT-GRAVESEND.—Gounod's *Redemption* was performed in Holy Trinity Church, at a special Service, on the 23rd ult. The solos were taken by Miss Carlotta Elliot, Miss J. Cravino, Mr. A. Kenningham, and Mr. T. Kempton. The choruses were sung by the members of the Gravesend and Milton Choral Association, and the work was given with full orchestral accompaniments. The performance generally was very satisfactory.

NEWCASTLE-UPON-TYNE.—Gounod's last, and, in the opinion of many, his greatest work, was performed for the first time in Newcastle, at the Town Hall, on March 25, before a very large and appreciative audience. It is hardly surprising that opinions should vary as to the merit and ultimate popularity of *The Redemption*, since it presents many features new to works of its class, and it is well known that all innovations meet with opposition and excite controversy. Mr. Gounod is known to be one of the greatest of modern masters of orchestration, but it is a question whether he has ever displayed his powers in this direction to so full an extent as in the present work. The fine choruses, which form so important a portion of the Oratorio, were remarkably well rendered by Mr. Rea's choir; and it is much to be regretted that the talented Conductor's illness prevented his directing the work. His place, however, was most ably supplied, at a short notice, by Mr. N. Kilburn, Mus. Bac., under whose conductorship *The Redemption* had been recently given at Middlesbrough. The orchestra, led by Mr. J. H. Beers, was thoroughly efficient, and Mr. Chambers rendered valuable aid at the organ. The solo parts were entrusted to Miss Helen D'Alton, Miss Farnol, Miss Marie Bellas, Mr. Lucas Williams, and Mr. Chiley. —A Concert was given in the Town Hall, on the 17th ult., by the Antigone Male-Voice Choir, led by Mr. Dick. The programme included the double chorus "Orb of Helios," "O Eros," and the "Ode to Bacchus," from Mendelssohn's *Antigone*; "Thou comest here to the Land," from the same composer's *Ulysses et Colonos*, and Part-songs. The singing was admirable, evincing earnest and painstaking practice on the part of the Choir. The solo vocalist was Miss Ada Patterson, who was highly successful in all her songs. A feature of the evening was the violin playing of Mr. J. H. Beers. The organist and solo pianist was Mr. James Preston, and Miss Kate Liddell accompanied on the pianoforte.

NEW MALDEN.—A Concert was given at the Wesleyan Chapel, on Friday, the 4th ult., the proceeds of which were in aid of the funds. The principal items in the programme were Beethoven's Funeral March, played as a quintet by Miss Mary Harper and Miss F. C. Greatbatch at the pianoforte, Mr. H. T. Lawson (flute), Mr. Jennings

(violin), and Mr. W. H. Pettit (violinello); the two last movements of Beethoven's "Moonlight" Sonata, well rendered by Miss Harper; two violinello solos, excellently played by Mr. William H. Pettit (son of the late eminent professor of the violinello); a violin solo by Mr. Jennings; and vocal selections by Miss Lizzie Baker, Miss Jennings, Miss Bella Ward, Mr. Walter Phillips, and Mr. R. A. Scase. Miss Greatbatch was an able accompanist.

OCKLEY.—On Easter Sunday the new organ, built by Messrs. Beales and Co., of Croydon, for St. John's Church, was used for the first time at a Choral Celebration, when Tours's Service in F was sung. Mattins commenced in St. Margaret's Church at 11 o'clock with the hymn "Jesus Christ is risen to-day" as processional; Snart's Te Deum in F, Dykes's Benedictus, Tallis's Responses, and Elvey's Anthem "Christ is risen" being well rendered. Evensong was sung in St. John's Church at 6.30 p.m., fully choral, when the organ was again used. On the following Monday evening Mr. Charles G. Sadler gave an invitation Organ Recital to the subscribers. The programme was well chosen to display the beauties of the organ, which consists of two manuals C to G, fifty-six notes and full compass. The Recital was listened to till the last note by a large congregation. Both churches were exquisitely decorated for the festival.

PONTEFRAC.—On Tuesday evening, the 8th ult., a Concert and Pianoforte Recital, promoted by Mr. Haydn Fisher, Organist of All Saints' Church, was given in the New Assembly Room. An excellent programme was well rendered by Miss Sellers and Mr. Charles Blagbro', vocalists; Mr. Acomb, solo violinist; and Mr. Fisher, pianoforte. On the 15th ult. the members of the Choral Society, with Mr. J. W. Young, of Wakefield, as Conductor, and Mr. J. Gledhill as pianist, gave their second Concert of the present season in the Assembly Room. The first part of the programme comprised Sir W. Sterndale Bennett's Cantata *The May Queen*, the principal parts being sustained by Mrs. Brown, Miss Sutcliffe, Rev. T. W. Stephenson, and Dr. Schofield. The second part consisted of glees by the Society and songs by the members.

PORLOCK.—A special Musical Service was given on Sunday, the 20th ult. There was an efficient orchestra, and the latter part of Handel's *Messiah* was given as the anthem. Both singing and playing were excellent. The Church was crowded, many being unable to gain admittance. The hymns, accompanied by the orchestra, were sung with a heartiness equal to that of the North country, which is almost proverbial. As a concluding voluntary the orchestra played two movements of Mendelssohn's Third Symphony and Handel's Overture to *Samson*.

ROCHE, CORNWALL.—The organ erected in the Parish Church by Messrs. Brewer & Co., of Truro, was opened on Friday, March 28, when a Recital was given by Mr. C. E. Juleff (Organist of Holy Trinity Church, St. Austell) from the works of Handel, Bach, Mendelssohn, Wely, Battiste, and Beethoven. Vocal solos were contributed by Miss Pollie Hook, and Sterndale Bennett's Quartet, "God is a Spirit" was expressively rendered by Miss Hook, Master Julian, Mr. Mack, and the Rev. C. Bennett. The Recital was highly appreciated, and the new organ much admired.

SEVENOAKS.—The St. John's Choral Society gave a capital performance of Haydn's *Spring* at the fourth Concert, on Tuesday, the 22nd ult., under the able direction of the Conductor of the Society, Mr. George E. Blunden. The second part of the programme consisted of a miscellaneous selection. The choir has improved considerably in quality of tone. The vocal soloists were Miss Bessie Diamond, Miss Ethel Harraden, Mr. Tiliard, and Mr. Horscroft. Mention must be made of the admirable rendering of her own song "Love, we shall meet again," by Miss Ethel Harraden. Mr. Ernest Kiver rendered valuable assistance at the piano, and with Mr. Blunden contributed most effectively a selection from Moszkowski's "For foreign parts." The grand piano was again kindly lent by Messrs. Collard and Collard.

SHERBORNE.—The 75th Concert by the School Musical Society was given on Easter Monday, in the great Schoolroom. The programme, which opened with the Easter Hymn, included Mendelssohn's "Reformation Symphony," and the second part of *Elijah*. The solos in *Elijah* were well sung by some of the students, and Messrs. Whitehead, Hodgson, and K. S. Ansie. The choruses were splendidly rendered throughout, and the playing of the band, which included some of the finest performers of the day, was excellent. Mr. L. N. Parker conducted.

SHREWSBURY.—A performance of Sacred Music was given on the 3rd ult., under the conductorship of the Rev. J. Hampton, Precentor of St. Michael's, Tenbury. The choir had been trained and the performance organised by Mr. Jeudwine, an amateur of Shrewsbury, and the programme, which was very successful in every respect, was listened to by a most appreciative audience. The selection included Mozart's Mass in F No. 6 (advertised as the first public performance in England); Leo's eight-part Dixit Dominus in C, recently scored by C. Villiers Stanford from the MS. in the Fitzwilliam Museum; a selection of Anthems and Motets by Mozart, Cherubini, Goss, Stainer, S. S. Wesley, Farrant, and Spohr; a Salve Regina by Schubert, for soprano solo and strings; the Benedictus from Cherubini's Mass in D minor; the Overture to the *Occasional Oratorio*; Mendelssohn's *Notturmo* from the *Midsummer Night's Dream* music; and other works. The band and chorus numbered about seventy. Miss Probert, R.A.M., of Bristol, took the solos in the Mass and Dixit; and the oboe solo in the Overture to the *Occasional Oratorio* was played by Mr. Edgar, of Worcester. Mr. Theo Watkins, of Ironbridge, Salop, led the orchestra.

SOUTHPORT.—Mr. Bartle and Mr. Misdale gave a Recital for two pianos at the Winter Gardens, on Wednesday afternoon, the 16th ult. The programme comprised Mozart's Concerto in E flat (with orchestral accompaniment); Duo Concertante (Op. 4), C. E. Stephens; Brilliant Variations on a Bohemian March (with orchestral accompaniment); Mendelssohn and Moscheles; and Variations on a Theme by Beethoven, Saint Saëns. The various numbers were excellently rendered, and the orchestra accompanied with great precision.

ST. ANDREW'S, N.B.—The Annual Concert of the St. Andrew's University Musical Association took place in the Town Hall, on the 1st ult., with much éclat. The chorus numbered between forty and fifty voices, and there was also a band of strings with oboe and flute, partly professional and partly amateur, several of the latter students from Edinburgh University. Sir Herbert Osley, who takes great interest in the St. Andrew's Society, conducted, Mr. R. Stiles acting as accompanist.

STRATFORD.—The members of the Congregational Choral Society gave a Sacred Concert in their Chapel, on the evening of Good Friday, when Handel's Oratorio, *The Messiah*, was performed by a band and chorus numbering over one hundred persons. Mr. J. W. Hale conducted, Mr. E. J. Scrine presided at the organ, and Miss Harris ably accompanied on the pianoforte. The principal artists were Miss Berrie Stephens, R.A.M., Miss Ada South, R.A.M., Mr. Henry Prenton, and Mr. Sinclair Dunn, all of whom were highly successful in their solos. The trumpet obbligato in "The trumpet shall sound" was well played by Mr. F. Lancaster.

SYDNEY.—Miss Eva Thompson, Associate of the Royal Academy of Music, London, gave a Concert at the Masonic Hall, on February 28, before a large audience. Both as a pianist and a vocalist the *bénificatrice* elicited warm and well deserved applause; her pianoforte solos especially being highly appreciated. She was assisted by Madame Marius, Messrs. T. H. Rainford and H. Pier, vocalists; and Herr Franck played with much effect two violin solos. The Conductors were Messrs C. Huenerbein and H. R. Maclean.

TAUNTON.—The Passion Music from *The Messiah* was performed at the special Service held in the Temple Chapel, on Good Friday evening, at eight o'clock. The choir, augmented for the occasion by several boys from the Wesleyan College, rendered the choruses with precision and effect, the solos being taken by Masters Wigdery and Williams, and Mr. A. Mitchell. Mr. Wiseman presided at the organ, and materially added to the effect of the service by his able and judicious accompaniment. The service began with the hymn "O come and mourn with me awhile," after which the Litany was read by the Rev. W. P. Slater. Then followed, in well-arranged succession, hymns, lesson, and *The Messiah* music. After the collection, the chorus "Worthy is the Lamb" was sung, followed by the "Amen" from Handel's *Utrecht Jubilate*. There was a large congregation.

TUNBRIDGE WELLS.—The members of the Vocal Association gave their Annual Concert, in the Great Hall, on Monday evening, March 31, when Handel's *Samson* was performed. The solo vocalists were Miss Anna Williams, Miss Josephine Cravino, Mr. Henry Guy, and Mr. Bridson. The instrumental numbers were well played by the band of the Royal Engineers, led by Mr. F. Burnett; Mr. C. E. Clarke presided at the harmonium, and Mr. N. E. Irons conducted. The Oratorio was excellently rendered. At the practice, on the previous Monday, Mr. Irons was presented with a very handsome ormolu clock and an illuminated address from the members of the Tunbridge Wells Vocal Association. A portrait of Mr. Irons was also presented to Mrs. Irons. The presentation was made by Mr. Bartram, president of the Society. On the 13th ult., a new organ, containing 3 manuals and 30 stops, built by T. C. Lewis and Co. for St. Stephen's Church, was opened by the Organist, Dr. Lewis. A short Recital was given after Evensong.

WALSALL.—On Tuesday evening, the 15th ult., the Choral Society gave a Popular Concert in the Temperance Hall. The first part of the programme consisted of *The Story of Elaine*, and the second of miscellaneous selections. The Society was assisted by the following soloists:—Miss Bessie Holt (R.A.M.), Miss Dews, Mr. Frederick Caston, and Mr. T. Bott. Mr. Sandland and Mr. Hayward, jun., were the principal violinists, and Mr. A. Moss and Master W. Brown acted as accompanists. The Concert was under the Conductorship of Mr. H. W. Rogers, A. Mus., and the performance was highly successful.

WELLINGTON, N.Z.—Concerts of Chamber Music are now being given by members of the Orchestral Society, under the direction of Mr. Robert Parker. The third of the series took place on February 25, when an excellent programme was performed with much success before a highly appreciative audience. A String Quartet is played as the central feature of each Concert, that on the last occasion being No. 3 of Beethoven's first set (Op. 18). Mozart's Trio for pianoforte, clarinet, and viola, in E flat, and Ernest Pauer's Quintet (Op. 44) for piano and wind instruments were well rendered and warmly received. Two movements of Mendelssohn's Violoncello Sonata in D completed the instrumental music; the programme also including three vocal pieces by Mozart, Sterndale Bennett, and Maude Valerie White respectively.

WHITBY (GROSMONT).—On Wednesday evening, the 10th ult., the Brunswick Wesleyan Choir, under the direction of the Organist, Mr. Renssion, gave a highly successful Concert of Sacred Music in the Grosmont Chapel, to a large and appreciative audience, the Rev. Robert Amys presiding. The Choir was thoroughly efficient, and the programme most interesting. On Monday, the 21st ult., the Choral Society gave a thoroughly successful Concert. The first part consisted of extracts from Romberg's *Lay of the Bell*, and the second part was miscellaneous. Mr. L. W. Greenwell played a solo on the cello with much taste, and Mr. E. Bevan was rapturously encored for his capital singing throughout the Concert. The Chorus was well balanced, and received deserved applause. Herr Padel rendered good service at the piano during the Cantata. Messrs. Alder and Mr. Ellison accompanied. Mr. H. Hallgate was the Conductor.

WOLVERHAMPTON.—The members of the Festival Choral Society gave their Fourth Subscription Concert of the present season, at the Agricultural Hall, on Friday evening, the 14th ult. The solo vocalists were Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. Oswald, supported by a band and chorus of 300 performers, under the Conductorship of Dr. Swinerton Heap. The programme consisted of Barnby's anthem "The Lord is King" and Gade's Cantata *Psyche*. Both works were excellently rendered and highly appreciated.

WORKSOP.—On Wednesday, the 16th ult., an Amateur Concert, in aid of the Cricket Club, was given in the Criterion Hall, which was most successful, musically and financially. Mr. Bingley Shaw, of Southwell Minster, gave valuable assistance, his fine singing of "Honour and Arms" being a feature of the evening. Mr. Flavell, Organist of the Abbey Church, conducted.

YORK.—The first annual meeting of the City Orchestral Society was held on the 7th ult. Mr. J. C. Arundel presided and Mr. John Thorpe read the report, which showed that the Society was in every respect highly successful. Forty-five rehearsals had taken place during the year, which had been attended by forty-seven instrumentalists. A vote of thanks was passed to Mr. Arthur Hopkins, the Conductor, who was unanimously re-elected for the ensuing year.

ORGAN APPOINTMENTS.—Mr. J. H. Marsh, Organist and Director of the Choir to St. Peter's, Vauxhall.—Mr. W. A. Griesbach, to Amwell Church, Ware, Herts.—Mr. W. G. Eveleigh, L. Mus. T.C.L., Organist and Choirmaster to St. James's, Holwell.—Mr. Charles Smith, Organist and Choirmaster to the Parish Church of Clonleigh, Diocese of Derry, and Musical Instructor to the Prior Endowed Schools, Lifford, Ireland.—Mr. Richard J. Gay, Organist and Director of the Choir to St. Paul's, Bermondsey.—Mr. W. L. Frost, Organist of Claremont Chapel, Islington, to St. John's, Forest Hill, and Haven Green Church, Ealing.—Mr. William Agate, Organist and Choirmaster to St. James's Church, Paisley.—Mr. Robert Donaldson, Jun., to Eastwood Parish Church, near Glasgow.—Mr. H. Davan Wetton, Organist and Director of the Choir to Christ Church, Webburn Square, W.C.—Mr. Edwin J. Wareham, Organist and Choirmaster to Claremont Church, Glasgow.—Mr. Arthur Charles Brooks, R.C.M., Organist and Musicmaster to Beaconsfield School, Bucks.

CHOIR APPOINTMENT.—Mr. Henri Strincker (Alto), Lay Clerk Christ Church Cathedral, Dublin, to King's College, Cambridge.

MARRIAGE.

On April 15, at St. Mark's Church, Hamilton Terrace, N.W., by the Rev. Canon Duckworth, D.D., **FREDERICK HEATH** (of the firm of J. B. Cramer and Co., Liverpool), to **JESSIE LOUISA PERCIVAL**, A.R.A.M., of St. John's Wood.

DEATHS.

On March 30, at St. Neots, Hunts, **JOHN S. LIDDLE**, eight years Organist of St. Andrew's; nine years St. Peter's, Newcastle-on-Tyne; twenty-one years St. Neots' Parish Church. Aged 60.

On the 20th ult., at 6, Milton Villas, Newbury, **JAMES HENRY GOSLING**, Professor of Music, and Organist of the Parish Church, aged 64.

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BOTTOM ...	Princess Ida. Selection ...	2 0	CHAPPELL.
WOOD, E. ...	Le tout ensemble ...	2 0	FRANCIS.
WOYCKE, E. ...	Three Melodius Sketches each	1 6	METZLER.
	No. 1. Morning. 2. Noon. 3. Night.		

DUETS.

ARMBRUSTER	Teilman's Festmarsch ...	2 0	LUCAS.
BACHMANN, G. ...	Ida ...	2 0	MCDOWELL.
	Marie Stuart ...	2 0	
	Chanson Marie-Louise ...	2 0	
	Ronde Bretonne ...	2 6	
	First Tarentelle ...	2 6	
BARNARD J. ...	Dance Cynisca ...	2 0	WILLCOCKS.
BELTHOVEN ...	Concordia. Six Pieces. (Arranged by E. Pauer) ...	1 4	AUGENER.
	Septet. (Arranged by F. Hermann) ...	1 4	
CASPAR, A. ...	Crysoleum. Galop de Concert ...	2 6	MCDOWELL.
DELBRECK, A. ...	Mazurka in E flat ...	2 0	CHAPPELL.
	" A minor ...	2 0	
DE LORME, A. ...	Helmweh (Jungman) ...	2 6	DUFF.
	Wedding March (Mendelssohn) ...	1 6	
	Gwendoline Gavotte (C. Neilson) ...	1 6	
GURLITT, C. ...	Eighteen short Pieces. Op. 136. ...	2 6	AUGENER.
HAYDN ...	Concordia. Six Pieces. (Arranged by E. Pauer) ...	1 0	
KING, O. ...	Three Duets in Canon form ...	1 6	NOVELLO.

Composer.	Title.	Price (net).	Publisher.
MOZART ...	Concordia. Six Pieces. (Arranged by E. Pauer) ...	1 4	AUGENER.
"	Six Concertos. Two Piano-fortes. (Arr. by E. Pauer) ...	7 6	"
NICODÉ, J. L. ...	Miscellen (Melanges) Quatre Morceaux ...	2 6	"
PAPÉ'S (WILLIE)	IRISH DIAMONDS. Nos. One to Six ... each	2 6	JEFFREYS.
PARKER, H. ...	The Fairies' Tryst ...	2 0	CRAMER.
ROUBIER, H. ...	Joyeuse Réunion. Menuet ...	2 0	J. WILLIAMS.
SCHUBERT, F. ...	Concordia. Six Pieces. (Arranged by E. Pauer) ...	1 0	AUGENER.
SMITH, S. ...	Marguerite ...	2 6	ASHDOWN.
TOURNEUR, J. ...	Apollo. Grand Marche ...	2 0	MCDOWELL.
WATSON, M. ...	March of the Forty Thieves ...	2 0	PATEY.
WEST, G. F. ...	Chilperic (Hervé) ...	3 0	COCKS.

DANCE MUSIC.
SOLO.

ARBAN ...	Suzanne Quadrilles ...	2 0	J. WILLIAMS.
ASCH, G. ...	My love is true Valse ...	2 0	HUTCHINGS.
BATES, W. ...	Loveland Waltz ...	2 0	WEEKES.
BERNARD, F. ...	The Ticehurst Polka ...	1 6	MOUTRIE.
BARRINGTON	The Young Bride's Waltz ...	2 0	NOVELLO.
BLAKE, R. A. ...	Barge Waltz ...	2 0	WEEKES.
BOGGETTI, E. ...	Reine de Beauté Valse ...	2 0	WILLCOCKS.
BONHEUR, T. ...	My Lady Waltz ...	2 0	MORLEY.
BONSER, A. H. ...	Dorothy. Mazurka ...	1 6	J. WILLIAMS.
BUCALOSSI, P. ...	Princess Ida Quadrille ...	2 0	CHAPPELL.
"	Princess Ida Valse ...	2 0	"
COOKE, J. ...	Frivolity ...	2 0	J. BROWN.
COOTE, C. ...	Nell Gwynne Quadrille ...	2 0	METZLER.
"	Nell Gwynne Polka ...	2 0	"
"	Der Bettelstudent Quadrille ...	2 0	CHAPPELL.
"	Princess Ida Lancers ...	2 0	"
"	To the Woods Waltz ...	2 0	BREWER.
DEACON, C. ...	Water Lily Waltz ...	2 0	L. M. P. Co.
D'EGVILLE, E. ...	Longchamps Polka ...	2 0	HAMMOND.
DELBRECK, A. ...	Primavera Valse ...	2 0	CHAPPELL.
DE SIVRAI, J. ...	Albert Edward Royal Dance (Polka) ...	2 0	ENOCH.
DESORMES, L. ...	Suzanne Polka ...	1 6	J. WILLIAMS.
"	Springtime of Love Waltz ...	2 0	HUTCHINGS.
"	Fantoches Polka ...	2 0	"
"	Cour d'Or. Mazurka ...	2 0	"
DEVONIA ...	Der Wasserfall Waltz ...	2 0	WEEKES.
DODWELL, S. ...	Downham Beches Schottische ...	2 0	FRANCIS.
GARDNER, J. T. ...	Celestine Valse ...	2 0	"
GODFREY, C. ...	Going to Market Valse ...	2 0	BOOSEY.
HOWARD, F. ...	Only a pansy blossom Waltz ...	2 0	REID BROS.
KAPPEY, S. ...	Beaux yeux Valse ...	2 0	FRANCIS.
LAMOTHE, G. ...	Esmeralda Valse ...	2 0	BOOSEY.
LANGHAM, E. ...	Wayside Dreams Waltz ...	2 0	L. M. P. Co.
LESTER, P. ...	Azalea Schottische ...	1 6	B. WILLIAMS.
LEVEY, W. C. ...	The Fat Boys' Polka ...	2 0	JEFFREYS.
LIDDELL ...	Nell Gwynne Galop ...	2 0	METZLER.
"	Nell Gwynne Lancers ...	2 0	"
LOWTHIAN, C. ...	Vanity Fair Polka ...	2 0	CRAMER.
"	Swallows' Waltz ...	2 0	"
MEREDITH, P. ...	Ce que j'aime Valse ...	2 0	WEEKES.
MILLER, C. ...	The Eclipse Waltz ...	2 0	L. M. P. Co.
MIREL, C. ...	True hearts Valse ...	2 0	BOOSEY.
MORE, G. P. ...	Tina Waltz ...	2 0	COCKS.
MUIR, A. ...	Heartsease Waltz ...	2 0	CRAMER.
MÜLLER, V. ...	Lora and Flora Galop ...	2 0	WEEKES.
NEILSON, C. ...	Antonina Waltz ...	2 0	ORSHORN.
OSTLER, M. ...	Eurydice Waltz ...	2 0	CRAMER.
PHILLIPS, E. ...	Manora Valse ...	2 0	MORLEY.
PIERACCINI ...	Sans Souci Polka ...	2 0	HOWARD.
PRITCHARD, A. ...	Autumn Flowers Waltz ...	2 0	L. M. P. Co.
PROUT, E. H. ...	The Cloister Waltzes ...	2 0	HAMMOND.
REMFY, L. ...	Orange blossoms Waltz ...	2 0	L. M. P. Co.
REYLOFF, E. ...	Laurita Waltz ...	2 0	ASHDOWN.
STALLARD, H. ...	The Circe Valse ...	2 0	L. M. P. Co.
STANISLAUS ...	Albino Waltz ...	2 0	"
TAYLOR, W. F. ...	A Fairy Dream Waltz ...	2 0	BREWER.
TINNEY, H. L. ...	Voulez-vous Valse ...	2 0	FRANCIS.
TUGGINER, P. ...	Graziosa Mazurka ...	2 0	GRAHAM.
"	Uarda. Valses dantesques ...	2 0	CZERNY.
WALDMANN ...	The Noeli Polka ...	2 0	L. M. P. Co.
WILLIAMS, W. ...	Pansy blossom Waltz ...	2 0	FRANCIS.
WILLIAMSON	Dame Trot Polka ...	2 0	WEEKES.

DUETS.

ARBAN ...	Suzanne Quadrilles ...	2 0	J. WILLIAMS.
ASCH, G. ...	My love is true. Valse ...	2 0	HUTCHINGS.
BUCALOSSI, P. ...	Fedora Valse ...	2 0	HOPWOOD.
"	Princess Ida Polka ...	2 0	CHAPPELL.
"	Princess Ida Waltz ...	2 0	"
"	Princess Ida Quadrille ...	2 0	"
COOTE, C. ...	Blue Beard Lancers ...	2 0	HOPWOOD.
"	In the twilight Waltz ...	2 0	"
"	Princess Ida Lancers ...	2 0	CHAPPELL.
"	Der Bettelstudent Quadrille ...	2 0	"
DELBRECK, A. ...	Primavera Valse ...	2 0	"
FRÜHLING, M. ...	Vanity Fair Polka (C. Lowthian) ...	2 0	CRAMER.
"	Swallows' Waltz (C. Lowthian) ...	2 0	"
LOWTHIAN, C. ...	Auf Wiedersehen Valse ...	2 0	FRANCIS.
MUIR, A. ...	Heartsease Waltz ...	2 0	CRAMER.
STANISLAUS	Albino Waltz ...	2 6	ORSHORN.

Composer.	Title.	Price (net).	Publisher.
TINNEY, H. ...	Voulez-vous Valse ...	2 0	FRANCIS.
WALDTEUFEL	L'Esprit Français Polka ...	2 0	HOPWOOD.
"	Récits d'Amour Valse ...	2 0	"
"	Les Patineurs Valse ...	2 0	"
"	Estudiantina Valse ...	2 0	"
"	Mariana Valse ...	2 0	"
"	Sentiers Fleuris Valse ...	2 0	"

ORGAN MUSIC.

ABRAM, J. ...	Festival March for Organ and Voices to Hymn "Onward, Christian Soldiers" ...	2 0	NOVELLO.
BACH, J. S. ...	Organ Works. Edited by J. F. Bridge and James Higgs. Book III. Fantasias, Preludes, and Fugues ...	3 0	"
BUNNETT, E. ...	Original Compositions ...	3 0	"
CLARK, S. ...	Original Works. Vol. III. ...	4 0	AUGENER.
DREW, H. ...	Andantino (Sir J. Benedict) ...	2 0	DAVISON.
ELVEY, Sir G. ...	Christmas Bells ...	0 9	NOVELLO.
GARDNER, G. ...	Postlude ...	2 0	WEEKES.
GLADSTONE, F. ...	Introduction and Fugue ...	1 0	NOVELLO.
"	Allegretto ...	1 0	"
HARRIS, G. D. ...	Grand Dedication March ...	2 0	WEEKES.
LOTT, E. M. ...	A series of Organ Pieces in various styles:— No. 7. Two Andantes ...	2 0	ASHDOWN.
"	8. Andante Piacevole ...	1 6	"
"	9. Sarabande ...	1 6	"
"	10. Galliard ...	1 6	"
"	11. Prelude and Fugue ...	2 0	"
"	12. Scene Pastorale ...	2 0	"
MARTIN, G. C. ...	Arrangements, No. 3 ...	1 6	NOVELLO.
MERKEL, G. ...	Ten Preludes ...	2 0	"
MORLEY'S ORGAN JOURNAL	No. 1. Prayer and Festival March. H. J. Stark ...	1 6	"
"	2. Largo. Handel. Gavotte. Gluck ...	1 6	"
"	3. Fantasia. H. J. Stark ...	2 0	"
"	4. Voluntary. W. Russell ...	2 0	"
"	5. March of the Old Brigade. Barri... ..	1 6	"
"	6. Scherzo and Trio. Spohr. March Hongroise. Schubert ...	1 6	"
PLANT, A. E. ...	Concert Fugue in G ...	2 0	L. M. P. Co.
ROUBIER, H. ...	Joyeuse reunion ...	1 6	J. WILLIAMS.
SELBY, B. L. ...	Soft Voluntary in D flat. Communion. Preludium e Fughetta ...	1 0	NOVELLO.
SPARK, Dr. W. ...	The Organist's Quarterly Journal. Parts Ixi. and xlii. each ...	5 0	"
STEGGALL, C. ...	Six Short and Easy Pieces ...	2 0	"
TURPIN, E. H. ...	Allegretto (Saheri) ...	2 0	WEEKES.
WEKERLIN, J. ...	Chansonette de la Bouquetière ...	1 6	CZERNY.
WEST, J. E. ...	Three Preludes ...	1 0	NOVELLO.

HARMONIUM AND AMERICAN ORGAN.

ARCHER, F. ...	Arrangements. Book II. ...	1 6	METZLER.
COSTA, M. ...	Naaman (Favourite subjects) ...	1 6	J. WILLIAMS.
MORLEY'S VOLUNTARIES	Book 5. C. J. Frost. ...	each 1 0	MORLEY.
"	6. C. Marshall. ...	"	"
"	7. T. Hutchinson. ...	"	"
"	8. A. Carcy. ...	"	"
VESPER VOLUNTARIES:—	Book I. N. Heins ...	1 0	OSBORN.
WILLIAMS'S MARCH ALBUMS.	Edited by H. Farmer. No. 4 ...	1 0	J. WILLIAMS.

HARMONIUM AND PIANOFORTE.

GOUNOD, C. ...	March to Calvary ("Redemption.") Arr. by J. W. Elliott ...	2 6	NOVELLO.
MENDELSSOHN	Athalie. The accompaniments arranged by J. W. Elliott ...	7 6	"

INSTRUMENTAL MUSIC.

PIANOFORTE AND VIOLIN.

ADELMANN, G. ...	Deux Morceaux de Salon:— No. 1. Cavatina ...	2 0	CHANOT.
"	2. Caprice ...	2 6	"
ALDERSON and SIMON	Dreamland. Romance ...	2 0	ASHDOWN.
BENKERT, F. ...	Album pour La Jeunesse:— Four Morceaux faciles ...	2 6	CHANOT.
"	Each number ...	1 0	"
CAVE, W. R. ...	Six Morceaux de Salon ...	5 0	"
"	Each number ...	1 6	"
DANCLA, C. ...	Marche du Tannhäuser (Wagner) ...	2 6	"
DE SOYRES, P. ...	Air de ballet ...	2 0	L. M. P. Co.
FITZENHAGEN	Three Kleine Stücke. Op. 39 ...	1 4	AUGENER.

Composer.	Title.	Price (net).	Publisher.
GORDIGIANI ...	Sanctissima Vergine ...	1 6	CHANOT.
GURLITT, C. ...	Sonatina. Op. 131, No. 1 ...	1 6	AUGENER.
HANSEK, M. ...	Six Morceaux de Salon ...	4 0	CHANOT.
"	Each number ...	1 0	"
HENDERSON, J. ...	Nocturne. Op. 25 ...	1 6	"
HENNIKER, H. F. ...	Twelve Original and Progressive Pieces ...	each 1 6	ASHDOWN.
"	No. 1. Berceuse. ...	No. 7. La Chasse. ...	"
"	2. Allegretto grazioso. ...	8. Sleigh Bells. ...	"
"	3. Ballad. ...	9. The Gipsies' Revel. ...	"
"	4. Romance. ...	10. The Gondola. ...	"
"	5. The Clowns' March. ...	11. By the brook. ...	"
"	6. Tarantella. ...	12. Mazurka. ...	"
MORLEY'S ALBUM.	Original Pieces by A. Carnall ...	1 0	MORLEY.
NOVELLO, EWER and CO.'S ALBUMS:—	No. 1. Four Marches by Mendelssohn. Transcribed by B. Tours ...	2 6	NOVELLO.
"	2. Thirty Melodies, composed by B. Tours ...	2 6	"
PAPINI, G. ...	Twelve Morceaux Célèbres:— No. 1. Elegie d'Ernst ...	1 6	CHANOT.
"	2. Air in G (Rode) ...	1 6	"
"	Two Nocturnes (J. Field). ...	"	"
"	No. 1 ...	2 6	"
"	2 ...	2 0	"
"	Les Auteurs célèbres. No. 1. ...	"	"
"	Moment Musicale de Schubert ...	2 0	"
"	Mazurka. Op. 60. No. 3 ...	2 0	"
"	Pietà Signore (Stradella) ...	2 0	"
"	La Romanesca (16th century) ...	1 6	"
"	12 Etudes Melodiques ...	"	"
"	2 Books ...	each 4 0	"
"	12 Numbers ...	1 3	"
"	Hope March ...	1 6	"
REBLE, H. ...	Berceuse ...	1 0	"
ROUBIER, H. ...	Joyeuse Réunion. Menuet ...	1 6	J. WILLIAMS.
VELLMAN, S. ...	Prelude et Romance. Op. 1 ...	2 0	CHANOT.
WATSON, M. ...	March of the forty thieves ...	2 0	PATEY.

DUETS.

PAPINI, G. ...	Hope March (two Violins and Pianoforte accompaniment) ...	2 0	CHANOT.
PLEYEL, J. J. ...	6 Sonatinas. Op. 48 (2 violins). Edited by Fr. Hermann ...	1 0	AUGENER.

TRIOS.

PAPINI, G. ...	Cinderella March (three Violins with Pianoforte accompaniment) ...	3 0	CHANOT.
"	Andante. 6th Symphony (Haydn). (Three Violins with Pianoforte accompaniment) ...	3 0	"

PIANOFORTE AND VIOLONCELLO.

FITZENHAGEN	3 Kleine Stücke. Op. 39 ...	1 4	AUGENER.
VEERMAN, S. ...	Prelude et Rome. Op. 1 ...	2 0	CHANOT.

QUARTET.

PARREY, C. H. H. ...	Quartet for Piano, violin, viola, and violoncello ...	15 0	NOVELLO.
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PIANOFORTE AND FLUTE.

BEAZLEY, J. C. ...	Gaiete e Dolore ...	1 6	RUDALL.
BECKERT, O. ...	Hommage à la Russie. Fantaisie ...	2 3	"
CARTE, K. ...	English Airs ...	2 0	"
CELLIER, A. ...	Barcarole ...	2 3	"
ROSSINI	Cujus animam ...	1 6	"
YOUNG, J. H. ...	Petit blanc ...	1 6	"

VIOLIN.

CHAPELL'S 100 NEW DANCES.	Arranged by F. Nava ...	1 6	CHAPELL.
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ORCHESTRAL MUSIC.

FULL ORCHESTRAL SCORES.

MACKENZIE, A. ...	Prelude to the Opera "Colomba" ...	4 0	NOVELLO.
MOZART ...	Twelfth Mass ...	15 0	"

ORCHESTRAL PARTS.

AUDEAN ...	En avant March ...	2 0	BOOSEY.
"	Small band ...	1 0	"
BARNARD, J. ...	Dance Cynisca ...	2 0	WILLCOCKS.
BARNBY, J. ...	The Lord is King (string parts) ...	7 0	NOVELLO.
BOOSEY'S ORCHESTRAL JOURNAL.	No. 41. The Lost Chord. Sullivan. The Better Land. Cowen.	"	BOOSEY.

Composer.	Title.	Price (net).	Publisher.
CHERUBINI, L.	Fourth Mass in C (wind parts)	9 0	NOVELLO.
LOWTHIAN, C.	The Reign of the Roses. Song	1 6	CRAMER.
MACKENZIE, A.	Prelude to the Opera "Colomba"	7 0	NOVELLO.
PARKER, H. ...	Pavane de Guise	1 6	CRAMER.
ROSSINI, ...	Moses in Egypt (wind parts) ...	55 6	NOVELLO.
ROUBIER, H. ...	Joyeuse Réunion. Menuet ...	1 6	J. WILLIAMS.
THORNE, E. H.	Be merciful unto me, O God (string parts)	2 6	NOVELLO.

SEPTETS.

BARNARD, J. ...	Danse Cynisca	1 4	WILLCOCKS.
LOWTHIAN, C.	The Reign of the Roses. Song	1 0	CRAMER.
PARKER, H. ...	Pavane de Guise	1 0	"
ROUBIER, H. ...	Joyeuse Réunion. Menuet ...	1 0	J. WILLIAMS.

MILITARY BAND.

BARNARD, J. ...	Danse Cynisca	2 6	WILLCOCKS.
BOOSEY'S BRASS BAND JOURNAL:—			
No. 180. Selection. "St. Paul." Mendelssohn		2 0	BOOSEY.
" 181. Valse. "Estudiantina." Waldteufel		1 0	"
" 182. March. "En avant." Audran		1 0	"
Polka. "Toujours galant." Fahr- bach		1 0	"
BOOSEY'S SUPPLEMENTAL MILITARY JOURNAL:—			
No. 324. Grand selection. "Tutti in Maschera." Pedrotti		15 0	"
" 325. Overture. "Flotte Bursche." Suppé		15 0	"
Laura Walzer ("Bettelstudent"). Millocker		15 0	"
BOOSEY'S MILITARY JOURNAL. 26TH SERIES:—			
No. 1. Overture. "Fingal's Cave." Mendelssohn		15 0	"
Polka. "Toujours galant." Fahr- bach		15 0	"
" 2. Selection. "Adelia." Donizetti		15 0	"
" 3. Valse. "A maid of Kent." Lowthian		15 0	"
Minuet. "Hebe." Blumenthal		15 0	"
Galop. "Carillon." Leutner		15 0	"
MEISSLER, J. ...	My Little Sweetheart Waltz	2 6	CRAMER.
STANISLAUS ...	Albino Waltz	7 6	ORSBORN.

DANCE MUSIC.

SEPTETS.

ARBAN ...	Suzanne Quadrilles	1 4	J. WILLIAMS.
ASCH, G. ...	My love is true. Valse	1 6	HUTCHINGS.
BOGGETTI, E.	Reine de Beauté. Valse	1 4	WILLCOCKS.
BUCALOSSI, P.	Princess Ida Quadrille	1 0	CHAPPELL.
"	Princess Ida Polka	1 0	"
"	Princess Ida Valse	1 0	"
COOTE, C. ...	Der Bettelstudent Quadrille ...	1 0	"
"	The Beggar Student Galop	1 0	"
"	Princess Ida Lancers	1 0	"
"	To the Woods Waltz	1 0	BREWER.
DELBRÜCK, A.	Primavera Valse	1 0	CHAPPELL.
DESORMES, L.	Springtime of Love Waltz	1 6	HUTCHINGS.
DODWELL, S.	Burnham Beeches Schottische ...	1 6	FRANCIS.
GARDNER, J.	Celestine Valse	1 0	"
HERVÉ ...	Colonel Polka	1 0	CRAMER.
KAPPEY, S. ...	Beaux yeux Valse	1 0	FRANCIS.
MILLOCKER ...	Der Bettelstudent Walzer	1 0	CHAPPELL.
MUIR, A. ...	Heartsease Waltz	1 0	CRAMER.
NEILSON, C. ...	Antonina Waltz	1 0	ORSBORN.
OSTLER, M. ...	Eurydice Waltz	1 0	CRAMER.
PONSONBY, C.	Maiglockchen Waltz	1 0	CHAPPELL.
REMPF, L. ...	Orange blossoms Waltz	1 6	L. M. P. Co.
STANISLAUS ...	Albino Waltz	1 0	ORSBORN.
TAYLOR, W. F.	A Fairy Dream Waltz	1 0	BREWER.
TINNEY, H. ...	Voulez-vous Valse	1 0	FRANCIS.
WILLIAMS ...	Pansy blossom Waltz	1 0	"

FULL ORCHESTRA.

ARBAN ...	Suzanne Quadrilles	2 0	J. WILLIAMS.
ASCH, J. ...	My love is true. Valse	2 0	HUTCHINGS.
BOGGETTI, E.	Reine de Beauté. Valse	2 0	WILLCOCKS.
BUCALOSSI, P.	Princess Ida Quadrille	2 0	CHAPPELL.
"	Princess Ida Polka	2 0	"
"	Princess Ida Valse	2 0	"
COOTE, C. ...	Der Bettelstudent Quadrille ...	2 0	"
"	The Beggar Student Galop	2 0	"
"	Princess Ida Lancers	2 0	"
"	To the Woods Waltz	1 6	BREWER.
DELBRÜCK, A.	Primavera Valse	2 0	CHAPPELL.
DESORMES, L.	Springtime of Love Waltz	2 0	HUTCHINGS.
DODWELL, S.	Burnham Beeches Schottische ...	1 6	FRANCIS.
GARDNER, J. T.	Celestine Valse	1 6	"
GODFREY, C. ...	Going to Market Waltz	2 0	BOOSEY.
"	Small band	1 0	"
KAPPEY, S. ...	Beaux yeux Valse	1 6	"
MILLOCKER ...	Der Bettelstudent Walzer	2 0	CHAPPELL.
MUIR, A. ...	Heartsease Waltz	1 6	CRAMER.
NEILSON, C. ...	Antonina Waltz	1 6	ORSBORN.
OSTLER, M. ...	Eurydice Waltz	1 6	CRAMER.
PONSONBY, C.	Maiglockchen Waltz	2 0	CHAPPELL.
REMPF, L. ...	Orange blossoms Waltz	2 6	L. M. P. Co.
STANISLAUS ...	Albino Waltz	1 6	ORSBORN.
TAYLOR, W. F.	A Fairy Dream Waltz	1 6	BREWER.
TINNEY, H. ...	Voulez-vous Waltz	1 6	FRANCIS.
WILLIAMS, W.	Pansy blossom Waltz	1 6	"

INSTRUCTION BOOKS, ETC.

Composer.	Title.	Price (net).	Publisher.
A BOOK OF EXAMINATION QUESTIONS, prepared and issued by the Society of Professional Musicians ...			
BERENS, H. ...	Pianoforte Studies (E. Pauer) Books X. to XIV. ... each	2 6	NOVELLO.
EISOLDT, H. ...	New method for beginners on the Pianoforte, teaching Time, Tone, and Touch ...	2 0	AUGENER.
HENLEY, F. W.	Exercises for the Henley Concertina	2 0	CHAPPELL.
HILLS, H. ...	Part-writing, or Modern Counterpoint	3 6	NOVELLO.
KOHLER, L. ...	Etudes sur les Melodies Anglaises, &c.	1 0	AUGENER.
"	Les premières Etudes	1 0	"
"	Petite Ecole de la Vitesse	1 0	"
LOESCHORN	Répétitions journalières	1 0	"
"	Etudes progressives pour le piano. Pour les commençants. 3 divisions each	1 0	"
MORLEY'S NEW PIANOFORTE SCHOOL. By G. B. Allen. Books V. to XII. each		2 0	MORLEY.
NAVA, G. ...	Répertoire de Solfèges. Progressifs pour soprano, avec accompagnement de piano. Liv. I. Solfèges en intervalles conjoints	1 0	AUGENER.
PARKER, H. ...	The Voice: its Production and Improvement	2 6	CRAMER.
SCHÖEN, M.	Practical Course of Instruction for the Violin:—		
Book VII.: Six easy and melodious Duettinos for Two Violins		1 0	AUGENER.
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